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ELIZABETH VALENTINE.

THE NEW YORK DRAMATIC MIRROR

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MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for THE MIRROR *from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. The address will be changed as often as desired.*

LAST season is history and next season is some time in the future. It is "this season" now, and it begins boomingly.

IT would seem from the number of early openings taking place and announced that the worst part of Summer had been discounted. But we shall see.

ELLIS ISLAND, the Battery and contiguous places were amazed last Wednesday by the aspect and habits of a male immigrant a little less than eight feet in height and of relative weight who declared that he was an Englishman and "an actor by trade." Heavy business, or just a freak?

NEW YORK is not the only metropolitan centre in which theatre building has been prosecuted of late to a degree that sets the heads of the conservatives wagging with fearful augury. In German cities a like enterprise has been shown, with the result that retrogression is beginning. The new Stadt Theatre, Leipzig, even though it is owned by the municipality, has gone into bankruptcy, and the Hebbel Theatre, Berlin, is in the hands of creditors. Yet New York surpasses all other cities in the rapidity of its growth, as well as in the splendor of its prospects, and it may be that even the measure of increase in its theatres that now astonishes will but serve to meet the future's demands.

THE Metropolitan Opera Company last December offered a prize of $10,000 for and gave promise of a production of the best opera by an American submitted to it by September 15. Now it is asserted that composers intending to compete cannot discover as to whom their work is to be submitted or the conditions of the competition, all the authoritative persons of the Metropolitan being abroad or away. The chief condition as to the contest, however, may be assumed to be that an opera submitted must be worthy of production, and any composer who writes such a work may be reasonably sure of a market in view of the competition of the opera managements in New York.

THE OUTLOOK.

THE men of large affairs in various industrial and commercial fields—captains of industry—returning from Summer tours abroad, where they have felt the pulses of nations, are of one voice as to this country. They say, and evidently they believe, that the United States is destined in the near future to enter upon an era of prosperity the like of which has never before been known, and they give reasons for this gratifying prophecy.

The tariff tinkering at Washington has been so long pursued tentatively that the fear as to possibilities is passing, especially as the President has shown a certitude of purpose in line with popular—or rather public—demand that the tinkers cannot ultimately ignore. That the tariff in time—though perhaps not in good time, for there has already been too much delay—will be settled so as to inspire new confidence in the multitude of interests awaiting the opportunities that seem imminent appears to be certain. In fact, Congress at the moment seems to be getting ready to act definitely on lines laid down at the White House.

Those who have kept in touch with theatre plans as those plans have been outlined in THE MIRROR during the Summer must have recognized the fact that the theatre of this country is preparing for one of the greatest seasons in its history. Probably the next season will be the greatest in theatrical history, for unless all signs fail the number of enterprises to be launched will be the largest ever known, while those of exceptionally good character probably will also be more numerous than any past season has shown.

Managers seem to have had a firm belief in the prospect of good times coming that the captains of industry now declare are nearly at hand. They have planned and are working in accordance with that belief. And from present indications they will be ready to reap results when the boom in general business comes.

In spite of the cries of hard times, long continued, growth has gone throughout the country. New theatres in great number have been built during the past two years to meet the demands of increased and increasing urban populations. A reaction from stagnation in various fields is natural and inevitable. The great crops to be harvested alone would seem to give the country prosperity, but other elements combine with Nature's favor to point a period of exceptional welfare. In poor times the theatre suffers less relatively than it might be expected to suffer, and in good times its success is amazing. It is believed that it is about to enter upon one of its greatest periods.

AN angry prima donna in Alexandria, Signora VINISCA, while singing the role of Santuzza was hissed. She identified the hissers as certain critics and continued her part, but at the end of the opera dressed herself as a man, went forward and slapped the faces of her detractors vigorously, and was gone before they could recover from their surprise. This is the story as it is being told abroad; but should it not be about a quick change artist rather than a prima donna?

"JUST as the mighty ocean draws to it all the waters of the earth; just as the sweet-scented, sugar-laden honeysuckle is the Mecca of every itinerant bumble-bee," is an introduction to several hundred words of flowery verbiage evolved by the press-agent of one of the metropolitan pleasure parks whose attractions are set forth in the same sentimental spirit. Here, perhaps, is a poet spoiled, or given to promotive drudgery—or possibly, he is taking a vacation, working his way. But in press-agency he should be more literal; or if given to poesy, he should be more careful of facts. There are many waters that are not drawn by the sea. There are inland lakes; wells contain some of them, and woman's tears wend not that way unless she be taking a voyage and is given to weeping over the gunwale. And the honey-bee, not the bumble-bee, most affects the honeysuckle, and is a far more poetic insect, though one better equipped for offense and defense. Still, poetry should enjoy license, even when applied in press-agency.

PERSONAL

YEAMANS.—Seemingly Mrs. Annie Yeamans has good cause for protest against the statement of the person who sent out from Chicago, where she is playing in The Candy Shop, the statement that she had but recently celebrated the sixtieth anniversary of her first appearance on the stage. According to the best accessible records, Mrs. Yeamans made her first appearance on the stage in Australia during the month of November, 1845, playing Julia in The Farmer's Daughter, being then just ten years old. Subsequently Mrs. Yeamans played in different cities of the Straits Settlement, and also in Hong-Kong, Shanghai, and Yokohoma, making her first appearance in America in 1872, she being then a member of Augustin Daly's company, which was playing in San Francisco. Afterwards she joined Harrigan and Hart, where she made a decided impression upon the public by her performances in Old Lavender, The Mulligan Guards, Squatter Sovereignty, and other pieces. One of her later and most notable appearances was as Sarah Otis in The Hurdy-Gurdy Girl at Wallack's Theatre, New York, in September of 1907.

SMYTH.—Ethel Smyth's opera, The Wreckers, was recently produced in London by the Afternoon Theatre and was honored by the presence and applause of King Edward. The opera has been voted a success, although it was handed about among managers for a dozen years. Is not this the Miss Smyth whose Der Wold was produced at the Metropolitan Opera House, New York, some years ago—and is she not an American?

NEUENDORFF.—Madame Georgene Neuendorff, who appears this week at Daly's Theatre, now becomes a dramatic actress after more than thirty years on the stage in this country. Madame Neuendorff is the widow of the musical conductor Adolph Neuendorff. She first came to this country from Germany when her husband was the manager of the Germania Theatre in Fourteenth Street, and appeared as a "singing juvenile." Afterward she sang in light and grand opera. She appeared under the Grau management in the Metropolitan Opera House. Her particular fame was associated with the interpretation of leading Wagnerian roles, which she sang in Vienna and Berlin as well as in this country. She gave up her operatic career some years ago after the death of her husband, and for the last six years has been playing "grand dames" with German dramatic companies in the Irving Place and New German theatres.

ROBERTSON.—A daughter was born to Johnston Forbes-Robertson and Mrs. Forbes-Robertson quite recently. As most people know, Mrs. Forbes-Robertson is professionally noted as Gertrude Elliott and is a sister of Maxine Elliott. Mr. and Mrs. Robertson will make a four weeks' tour in England beginning on Aug. 25, and will open their American engagement in October at the Maxine Elliott Theatre in New York, playing The Passing of the Third Floor Back, a modern morality play which excited unusual interest in London during its run in that city.

PIXLEY.—Frank Pixley, author of several comic opera librettos and plays, has been at the Hotel Jungfrau, Interlaken, for several days on his way to Baden-Baden, after a period of ill health following which his recovery surprised his physicians. He was told to diet on a rigid plan, but instead went to Japan and did not. Mr. Pixley was formerly an editorial writer on the Chicago *Times-Herald*, and before that was a professor of English history at Akron, O. He once organized an oratorical contest among students in Granville, O., and induced young Judge Taft (now President) to act as judge of it. The Carpet Bagger, King Dodo and The Prince of Pilsen are among Mr. Pixley's works.

The Usher

Concerning an editorial paragraph in a recent MIRROR on the delivery of Shakespeare's lines, a subject brought up by an Elizabethan Society production in London, the following has been received from Dr. Appleton Morgan:

Do you think it wise to agitate the question of Shakespeare's speech? As to whether he himself pronounced anything "trippingly upon the tongue"? I recall too vividly my own days, when I tried (as only children and fools succeed in doing) to tell the truth!

I recall my own "Study in the Warwickshire Dialect," in which I was forced to print phonetically the Warwickshire speech, or specimens of it, at Shakespeare's date, and all the opprobrium I suffered!

It was bad enough that a purist like Dr. Johnson, two hundred years or so later than Shakespeare, pronounced punch *poonsch* and chair *cheer*. (Pinero's Treiawney of the Wells, "Are there no cheers here?" occurs to you. That was almost a hundred years later than Dr. Johnson, even!)

You remember Mr. Ellis' story of how, in Stratford-on-Avon, a farmer asked him if he "had seen ship on fire," and how only after long inquiry he ascertained that what that farmer had really asked him was whether he had seen his sheep at the fair? And you will find precisely that pronunciation made into a pun in The Two Gentlemen of Verona (I, i, 69):

> Twenty to one, then, he is shipped already,
> And I have played the sheep in following him!

So when we bring absolute proof that Shakespeare of Stratford wrote the plays, we are obliged to confess that Shakespeare spoke Warwickshire dialect. I spare your readers the awful specimens of that dialect which I was obliged to cite in that iconoclastic book of mine!

Only, if that dialect is painful to-day what must it have been in the sixteenth and seventeenth centuries, when members of Parliament, coming from all England, were unable to understand each other?

Whatever Shakespeare's instructions to his players might have been, this is the way he would have done it himself:

> Hi ham thy fayther's speerit,
> Dumbeed fur a certain time to wark thi night, . . .
> Huntil the fool deeds dun in me tim' o' natur
> Er burnt han peerged haway.
> * * * * * * * *
> Hi end ha tale hunfold, whose lightest wurd
> 'Ud arrow hup thy soul friz thy young blud
> Mak' thi twa hies stert fram ther spares—
> But it is too awful!

(See "A Study in the Warwickshire Dialect," fourth edition, page 27, *seq.*)

I must add that in that volume I discarded all authority except the puns in the plays, assuming them to have been intelligible to Shakespeare's audiences, and so assuming that the *idem sonans* required was the one that would have preserved the pun itself. But it is not well to tell the truth. Hamlet himself says that he holds it not honesty to set it down in print even so innocent a proposition as that old men have gray beards! And yet how immeasurably it all adds to the miracle of Shakespeare.

♠

This is all very interesting, yet Shakespeare survives all the strange and eccentric theories evolved by curious (and even the ablest) minds as to him and his works.

Is it common sense to accept the essence of the suggestion contained in Dr. Morgan's statement that "So when we bring absolute proof that Shakespeare of Stratford wrote the plays, we are obliged to confess that Shakespeare spoke Warwickshire dialect"?

The insinuation conveyed might as legitimately be applied to Dr. Johnson, who, though he called a chair a "cheer" and punch "poonch," gave no hint in his writings that his pronunciation was queer from the viewpoint of this period.

As to farmers and unlearned persons of their like, many may be found to-day, no doubt, in whom grunts, or incoherent speech, with crude gesticulation, serve as means of communication.

There seems nowadays to be a very fever among philologists and their aids in and out of the theatre to revive the obsolete in or of Shakespeare and his contemporaries. This craze is particularly English, though Dr. Morgan is an American and a scholar whose knowledge of all these matters is profound and exact.

Students of University College, England, the other day gave selections from The Tempest and Twelfth Night, and sought to reproduce the style of speaking—or what they assumed was the manner—of Shakespeare's period.

It will hardly be credited, but this is the way "Come Unto These Yellow Sands" was rendered:

> Coom oontaw thez yelloo sands
> And then tack hands
> Coortsied hwen you have and kissed.
> The walld waivs hwhist.
>
> Harrk, harrk, the wattch dogs barrk
> Bowgh, wowgh,
> Harrk, harrk, ay hair
> The stryne of strooting chanticlair
> Cray, "Cockadiddledoow!"

One of the professors concerned in this revival has said that "there is no possible doubt that Shakespeare's verse was pronounced almost as differently from what we hear upon a modern stage as if it were another language. In many ways much of the melody is lost by our modern pronunciation. Strange, for instance, as this immortal song may look in its phonetic spelling, it will be found far more sonorous and beautiful with the words spoken as Shakespeare intended."

That, however, is a matter of opinion. This ancient pronunciation may seem more sonorous and beautiful in the ears of those who are filled with the study of Shakespeare's period, but the mass of persons have been taught to speak differently and to listen differently.

It is sufficient to most persons to understand and enjoy Shakespeare in the speech of the present, which the theatre is supposed to give—and should give—in all its refinements. Quaint studies of antiquity and efforts to reproduce the archaic are other matters.

♠

There is much of Bernard Shaw's wit in his so-called play, Press Cuttings, which was forbidden by the English censor because it contained satirical and political personalities—one of his military characters, Mitchener, is held to be a figure for Kitchener—but which was made known in a way at an "at home" of an organization called The Civic and Dramatic Guild, at the Court Theatre, London.

One of the characters, Mrs. Farrell, charwoman at the War Office, is said to have a fine vein of comedy. She has a daughter who is on the variety stage, and who has had an offer of marriage from a young duke. This colloquy ensues between Mitchener and the charwoman with reference to the matrimonial possibility:

Mitchener: What did you do?
Mrs. Farrell: I told his mother.
Mitchener: What did she say?
Mrs. Farrell: She was as pleased as Punch. Thank Heaven, she says, he's got somebody that'll be able to keep him when the supertax is put up to twenty shillings in the pound.

This young comedienne is introduced by the duke to the Poet Laureate. Did she inspire him? asks General Mitchener. Mrs. Farrell cannot say. "All I know is she walked up to him as bold as brass and said, 'Write me a sketch, dear?'"

"THE MIRROR'S" NEW FORM.

It Cannot Be Improved Upon.

Washington Herald.

THE NEW YORK DRAMATIC MIRROR has recently appeared in compact magazine form, which has made a big hit with the readers of this exclusive theatrical weekly. The present style is much more convenient to handle than the old. The class of reading matter, however, priated by THE MIRROR cannot be improved upon.

The Most Dignified and Interesting.

Toronto News.

THE DRAMATIC MIRROR, of New York, the most dignified and interesting dramatic weekly in the United States, has conformed to the demands of magazine fashion, and now appears as any well-fed creature should, with a broader waist measure and a story or two lopped off its height. Greetings to the new MIRROR, even though it does get nasty with our dramatic page once in a while. In its previous form we took delight in rubbing it for some very absurd opinions that staggered from the editor's pen. And now it is trying to get square with us.

Personal Expressions.

D. W. H. O'MEARA, Hinton, W. V.: "THE MIRROR in its new form has made a decided "hit" with its many readers in this vicinity. Always bright and crisp in things theatrical, its conciseness of form recently adopted has added one more to its many attractive features."

M. A. JOHNSON, Brooklyn, N. Y.: "I am a constant reader of THE MIRROR, and find it the best and most interesting paper published. I await with pleasure the day on which I can secure it. I wish to congratulate you on the new form in which it is being published. It is much more convenient. THE MIRROR is becoming better and better every week."

J. WILL BURR, Burlington, N. J.: "THE MIRROR is in the spotlight of popularity in its present form. I congratulate it on the change."

THE SILENT PLAYER.

IN A NEW FIELD THE SUBTLE ART OF PANTOMIME FINDS A FRESH HEARING.

An Unexplained Welcome in Vaudeville—Would Augustin Daly's Experiment Be More Successful Now?—Pantomime and the Moving Picture—An Exquisite Art Too Often Neglected—Its Newest Exponents.

SEVERIN.

Pantomime is a child's first form of amusement. Sitting upon the floor, wide-eyed, watching the nurse or mother who for his pleasure is playing she is one of a hundred childhood roles, grimacing as Old Mother Goose, smirking as Little Red Riding Hood, mincing as Little Miss Muffett, he is enjoying his first dramatic treat—crude pantomime. As he grows older he becomes a performer himself and in turn regales the amused nurse or mother with pantomimic performances as a roaring bear, an adventurous buccaneer or a well-armed military hero. This pantomime is the awakening of the dramatic instinct in the child, and that this instinct is a healthy, legitimate and valuable one is fast gaining recognition from educators. Modern kindergarten systems find pantomime a most beneficial portion of their curriculums.

The adult taste for pantomime is less strong in this country than in France, Italy or Germany, where the peculiarities of the Latin or Teutonic temperaments prompt a speaker to express his thoughts often more with gesture and grimace than with words. Numerous efforts, at different times in years past, have been made to interest American amusement seekers in this form of dramatic art, but it must be said that the efforts have never been hopefully successful. The revival of pantomime during the past year or so in a field in which it is comparatively new, that of vaudeville, has been so successful that one is prompted to believe that pantomime can only be profitable here when offered in short doses and in conjunction with those forms of entertainment of which Americans are most fond and which they find in endless variety in modern vaudeville. Severin, one of the greatest European pantomimists, was clever enough to realize this on the occasion of his recent American tour. In its Paris presentations Severin's pantomime, Chaud d'Habits, continued throughout a whole evening. Here, however, the pantomimist wisely chose a little play which took but little more time than the ordinary vaudeville "turn." And his success here was as great as that with which he met in Paris.

That the art of pantomime is no more easily acquired without study, thought and training than those of dancing, singing or acting was admirably proved in a venture tried by the late Augustin Daly in 1891. In March of that year, after much preparation, Mr. Daly produced at his theatre L'Enfant Prodigue, a pantomime, with Ada Rehan as Pierrot and a cast including Charles Leclercq, Mrs. Gilbert, Isabel Irving, Adelaide Prince, Sydney Herbert, and Wilfred Buckland. Even with this superb list of players the failure of the experiment was so decisive and certain that the piece was withdrawn by Mr. Daly after its seventh performance. Of the production THE MIRROR said at the time, in part:

"The subject of pantomime derives local interest from the experiment now being made at Daly's Theatre. It is a subject, however, of which our actors know little and our public less. . . . Few realize that pantomime is an exquisite and significant art, possessing the subtlest possibilities—an art anterior to the art of verbal expression, and, therefore, a fundamental element in every great dramatic representation. . . . Proficiency in pantomime signifies more than grace and beauty of motion; it signifies the mastery of the grammar, the laws, the gamut, the

(Continued on page 6.)

The Matinee Girl

A PACIFIC COAST actress writes me, "I am about to descend upon New York for the first time, and I don't want to make any mistakes. Won't you tell me something about the leading managers—what sort of men they are—so that I may know a little about these masters of my destiny before I venture into their presence?"

Certainly. They are the sort of men that are to be found in every metropolis, men of brains, of energy, of initiative, of varying degrees of taste, and of ideals more or less high. A blanket description this and one, you complain, that will not greatly aid you in your interviews with the "masters of your destiny."

Well, then, behold David Belasco, who looks from the chin down like a priest and from the chin up like a poet. A white mop of curls befools you, for he is only forty-nine. There was a celebration of his birthday at Asbury Park last week. He has brown, tender eyes like those of a woman who is nine-tenths heart, and they'll make you tell a mass of foolish facts about yourself if you aren't careful. He talks not in terms of business, but of sentiment. While you are quaveringly wondering, "What salary dare I ask him?" he is probably telling you of some new problem in human nature he is solving. There hangs about him the atmosphere of a diffident half recluse.

In Marc Klaw you will meet a slight, keen featured man, low voiced, of manner exceedingly quiet and words well chosen, pithy and pointed. He is fond of a joke, and you're liable to find one lodged between your fourth and fifth ribs unless you are so glacial as to chill that propensity in him.

Henry Miller seems English, but don't dare to tell him so, for he is proud of his Americanism. A way to Mr. Miller's heart is to praise his precious brown bulldog, Twister, that is sure to be near. Mr. Miller is of variable moods, but the Matinee Girl has always found each of these moods more agreeable than the last. He is in the highest good humor when he has motored to his office from his cloud-piercing Summer home, Sky Meadows.

Lee Shubert is small and dark and boyish, but don't allude to the last quality. He considers wearing a gray toupee to properly impress strangers who are ushered into his office and seeing a seeming stripling look about with vague eyes seeking a possible father or brother. Mr. Shubert wastes no diamond mounted moments, but he says all that is necessary in a brief time, and says it well.

Frederic Thompson is youthful as to years and eyes and spirits. It is difficult to take him seriously, as difficult as though he were straight from college, as he seems.

William Faversham is lean faced and reserved and sounds English. If "Son" is about he comes in for as much attention as you do, probably more. It will be well for you to admire "Son." He is a sleek white bull terrier.

Billy Brady is an animated buzzsaw, the same buzzsaw that Bill Nye warned you it is dangerous to attempt to sit upon. Mr. Brady has the vital temperament. One word in the English vocabulary he scorns, does not know. That is restraint. There is another he scorns. It is repression. He can scold if need be, and that effectively. He is at his best and worst at rehearsals.

Joe Brooks is a synonym for brusqueness. That he doesn't believe in the drawing power of molasses is proven by the dazed look in the eyes of his quickly exiting chance visitors.

Billy at Daly's and The Only Law at the Hackett share jointly the honor of opening this most early dramatic season. I have not the pleasure of acquaintance with Billy, but I predict that he is a rakish or at least a gayly irresponsible fellow. What else can you expect from a person carrying that name? Which is precisely, Harry Smith tells me, what his wife said to him of all the Harrys in the world and himself in particular. There is less certainty about the characteristics of The Only Law. Is it a variant of The Greatest Thing in the World? We shall not have to wait long to learn. But the man who will produce it is a manager with ideals. It is always interesting to conjecture what Walter N. Lawrence will do next.

To those who are fortunate as to know the real Virginia Harned it was not surprising news that when a runaway horse at Athol, Mass., had nearly dashed out her brains, she "was very pale but did not speak a word except to thank the man who had saved her." That is the inner Virginia Harned manifesting in the outer. Miss Harned is a thoroughbred, coming from a long line of thoroughbreds. In Virginia they speak reverently of the "Hickeses of Warrentown," that F. F. V. from which she sprung. She possesses two characteristics of that gentle old family, a courage that knows no word in the long vocabulary of the whiners, and a big, unquestioning generosity. An advance man who had traveled with forty-five women stars told me that Miss Harned was "the queen of them all." And he summarized her with the word I have before used. "thoroughbred."

Lotta Faust and the Hello Girls in Havana represent the midsummer taste in dramatic photographs. Girls and boys of all ages are buying their pictures, making what would else have been a dull Summer for a dealer in celebrities' photographs a lively one.

There is an exquisite black and white of Miss Faust, showing a candid area of back, unveiled and symmetrical, glistening marblelike against the foil of black chiffon that drapes its outermost boundaries. It suggests coolness ineffable. The dealer in celebrities was quite right when he called it a "seasonable picture."

The photographs of the Hello Girls, taken collectively and individually, have also caught the fancy of the purchaser of pictured faces and figures. Miss Hawley, Miss Clarke and Miss Tilley are favorites. Miss Hawley may be a descendant of Abou Ben Adhem. At any rate, she shares with him, if picture popularity be a barometer of popularity, the trait of "leading all the rest."

There are preachers and preachers, the big souled, big brained kind who wrote me frankly that some words of May Irwin's quoted in this column had furnished him a text for a sermon, and the shivering sort who draw their tenuous mantles about them lest they touch the person of one of the ungodly.

It was one of the last who told me that one of his "good deacons" had for neighbor at Sayville, Long Island, "George Monroe, an actor." It had been a painful experience for the deacon, the shivering one assured me, chiefly because Goerge Monroe practiced his stage laugh every time the deacon passed his door.

"He was rehearsing," I told the parson. "What else?"

"He lacked respect for womankind. He was constantly making allusions to a female person whom he called Lib and whom he met while yachting. He even designated her as 'One-eyed Lib.'"

It was the actor's affectionate title for the Bartholdi statue, Liberty Enlightening the World.

"I have never been on the stage in my life. I don't know whether I have a bit of talent," was Olive Chamberlin Harper's frank self-presentation to Joseph Grismer.

"But you could hardly have escaped it with all that family behind you," rejoined Mr. Grismer, who immediately set her to rehearsing for A Gentleman from Mississippi, knowing nothing of her, but having boundless faith in her antecedents.

There is reason, if heredity have the slightest force, for Mr. Grismer's faith. Mrs. Harper, who has youth and beauty and ambition in her own right, has for mother Emily Chamberlin, known for two generations as "the beautiful Emily Jordan." 'Twas Miss Emily Jordan who set the fashion of tandem driving in this country by one morning putting all the then fashionable Long Branch agape by driving three splendid black horses tandem along the bluff. Charles Thorne, the well remembered idol of matinee maids and matrons, yea, and of grand matrons, and the first apostle of the natural school of acting in this country, White Whiskers asserts, was her uncle. Charles R. Thorne, her grandfather, was a successful actor. It would seem that Mrs. Harper must be an acceptable actress because she can't help it.

Ione Chamberlin, who has been on the stage for several seasons, is her sister. Both are the daughters of the famous hotel genius, John Chamberlin, he who made the bridal trips to Old Point Comfort a supreme joy by building the great hostelry at the meeting point of the North and South.

Names are of two classes—the appropriate and the inappropriate. For instance, it is a cold mental plunge to hear a buxom negro addressed as Blanche or a two hundred and thirty-five pounder respond to a call for Birdie. The roll call of a chorus is usually a study in ineptitude of the art of renaming.

But a truly apt name is a joy that occasionally salutes our ears. There is a name that has caressed my ears all Summer, the smooth, musical, meaning, glove-fitting name that Jobyna Howland has given to her Summer home at Cedar Springs, on the shore of Lake Ontario. Shadow Lawn, a soothing name, a murmur of sweet green grass, where long shadows play, and where low-voiced, leisurely folk in Summer mood dawdle delightfully over delicious tea and repeat gossip with the sting left out, and take no heed of the hours and know not that night is close until the longer shadows tell them so. Shadow Lawn! I know no name of Summer home of player that approaches it in murmurous pleasure giving, except that half mountain home of Henry Miller's in Connecticut, Sky Meadows.

But I will be glad to hear the names of other actor homes, and if I am mistaken about Shadow Lawn being the loveliest and most appropriate I will freely so admit. Send me the name of yours.

"Fortify yourself well with buckles and pins." Kate Condon, contralto, drew the red belting about her trig white linen waist an inch tighter, pushed down her belt buckle with both hands in the way all women do to insure a neat angle, and thrust a long bar pin at the back of the belt. Surreptitiously she inserted a tiny pin of the same color here and there at the sides. "Fortify yourself well with buckles and pins," she repeated. "I always do." Now what did Miss Condon mean?

Frank McIntyre is not of those sour ones who believe that a man may smile too broadly or too often. "It's the man who smiles who wins out," he firmly asserts, with a smile for a period.

A bronze classmate of Ada Overton Walker's entertained me with reminiscences of Miss Walker while she foreshortened my nails on one of the complete trains between New York and Chicago.

"We all liked Ada very much." (Pardon me, will you have them round or pointed?) "She was nine years old when we were in the same class in a school on the lower East Side." (Do you wish your cuticle cut?) "But while she was with us she was not of us." (Do you like a high polish?) "She would never play Ring-around-a Rosy or Duck-on-the Rock. If we wouldn't practice fancy steps with her she wouldn't play." (Thank you very much.) "Even then Ada Overton was devoted solely to her art."

Lucky folk are they who have signed with Robert Edeson and Louis James for next season. For Mr. James took his support to Monmouth Beach to rehearse Henry VIII, and play in the surf for three weeks. The Noble Spaniard company journeyed to Sag Harbor, L. I., there to imbibe ozone and inspiration.

Minnie Victorsen, back from her tour in The Straight Road, took to her bed with no assurance that she would ever rise from it again, a state which happily she has passed.

In the lugubrious period of her illness she was visited by a long-faced child of a long-faced mother. "Is it so that you are sick and goin' to die?" inquired the cheerful one.

"I don't know," rejoined the somber-eyed invalid, who had never spoke word more truthful.

"I guess you are goin' to die. Maw says so. Do you think you'll go to hevun if you die?"

"I hope so."

"Maw says you won't."

"Why not?"

"Because you are an aktruss."

THE MATINEE GIRL.

CONNELLY AGAIN ON BROADWAY.

Edward J. Connelly will forsake vaudeville this coming season and return to Broadway via the new production of The Dollar Princess, in which he will portray an eccentric old man, a character for which he is noted.

A YOUNG PLAYER.

Here is a portrait of Kathleen Brown, a little actress of Detroit, Mich., that will be scanned with interest by New York's scores of young players.

ELIZABETH VALENTINE.

A portrait of Elizabeth Valentine, a young actress of excellent and varied performance and unusual promise, is carried on the first page of THE MIRROR this week.

Miss Valentine came to the stage admirably equipped. She is a graduate of Cornell and represents an element of young ambition that is adopting the theatre nowadays to the theatre's advantage.

Her first practical experience was gained with Ben Greet in 1904, when that manager's organization included Edith Wynn Mathison and Charles Rann Kennedy. Among the parts essayed by Miss Valentine with Mr. Greet was that of Olivia in Twelfth Night. She then for two seasons played the lead in A Message from Mars, being with that attraction on its first tour to the Pacific Coast.

Miss Valentine's subsequent engagements gave some indication of her value as an actress. She played juvenile leads and character work in the stock company at the Royal Alexandra Theatre, Toronto, appearing in the variety of roles usual in such an organization, and the next season was with Herbert Beerbohm Tree at Her Majesty's Theatre, London. This engagement she retained until April last, appearing in the repertoire of that noted manager, and among other plays in Faust, The Dancing Girl, Hasenele and The House of Bondage.

AMERICAN COMPANY IN THE FAR EAST.

The Hugh J. Ward Comedy company is now touring Australia. Since their opening in Colombo, Ceylon, last September they have visited Madras, Bombay, Calcutta, Rangoon, Panany, Singapore, the Straits Settlements, Shanghai, Hong Kong and Saigon. The repertoire is: The Man from Mexico, New Blown, When Knights Were Bold, Vivian's Papas, A Bachelor's Honeymoon, Mr. Hopkinson, The Fencing Master, The Money Makers, Young Mrs. Winthrop, Friends, &c. In all they carry eighteen complete productions. Mr. Ward is the proprietor and star, assisted by Misses Palotta, Musgrove, Gilboni, and Messrs. Wyckham, Greig, Eldred, Pyott, Beattie and Wallace. The company numbers eighteen performers and a working crew of three. John W. Rehauser, formerly with Hap Ward, is the musical conductor. At the conclusion of the Australian tour Mr. Ward expects to play return engagements over the Far East, this time including Manila and Japan, eventually bringing the complete organization to America for a transcontinental tour. Mr. Ward is remembered for his impersonation of the Man-Monkey in The White Cat, also for his stock work with Harry Davis in Pittsburgh.

A MANAGER MAKES A CHANGE.

J. Dee Collins, who built and for the past year operated the Columbia Theatre at Alliance, O., has disposed of that property to J. Stanley Smith of Pittsburgh, Pa., and has purchased of the J. E. English Theatre Company the Park Theatre at Henderson, Ky. Mr. Collins is a Henderson man, is well known and for several years was manager of this house. He will completely overhaul it and add many improvements. He has taken possession and will attend to the management personally.

THE DEMAND FOR ACTORS.

Notwithstanding the reported hundreds of actors unable to secure work, Matt Grau's office reports surprising difficulties in locating enough talent to fill the companies for which they are doing the engaging. The office further states that if such conditions exist at present the actors comprising this footsore crowd must be unknown and devoid of talent, for he is in need of and can use almost any good actor so situated.

AMERICANS INVADE LONDON

Plays and Players from This Side Almost Monopolize Theatrical Attention in the British Metropolis—"Gawain's" Timely Professional Gossip.

(*Special Correspondence of The Mirror.*)

LONDON, July 24.—Doubtless it is strictly in accordance with the fitness of things that here in the metropolis of England, which so many Americans now declare in print and in prattle they prefer to their own nation, American plays, players and vaudeville artists are beginning to abound more than ever. Probably Fate kindly arranges all this thusly in order that the aforesaid somewhat unpatriotic American Englandolators may feel that as regards stage entertainments, at least, they may during their sojourn here feel that they are in a "Home from Home," as the boarding house advertisements say.

So, it is also in accordance with the fitness of things that I should commence this epistle with some account of the increased Americanization of our theatrical and variety stages, both as regards the present and the future. Know, then, firstly, that several American plays have been secured for the English market. These include The Great Divide for the Adelphi in September, The Climax for the Vaudeville for the late Fall or early Winter, The Flag Station (with Fannie Ward) for the reopening of the rebuilt London Hippodrome next week, The Servant in the House (which, although written by a Britisher, is an American success), also for the Adelphi or elsewhere, and A Fool There Was, by Porter Emerson Browne, which play has this week been secured for England by Actor-Manager Herbert Sleath. Sleath has just told me that he may also secure the English rights of The Girl with the Green Eyes, by Clyde Fitch, who a few nights ago approvingly witnessed his strong but somewhat sultry drama, The Woman in the Case, which the said Sleath is still running with great success at the Garrick, with himself as the falsely accused husband, Ellis Jeffreys (Mrs. Sleath) as the beautiful and brainy wife, and Violet Vanbrugh as the Wicked Woman.

To add to the store of American plays, Sleath this week prefaced The Woman in the Case with a small but strong drama written by M. H. Vernon (U. S. A.) and entitled The Deputy Sheriff. Moreover, Sleath has also secured from the same citizen a miniature melodrama at present called The Third Degree. On my pointing out to Sleath that this is the title of one of Charles Klein's latest play successes on your side, he (S.) said he would arrange to rename Vernon's playlet. This playlet—like The Deputy Sheriff—is also to be worked on the British variety stage.

Among other American matters in and around—or about to be in and around—this mighty metropolis are the following: Huromist Marshall P. Wilder and those wondrous clog dancers, the Four Fords, made their respective highly successful debuts last Monday at the Palace Theatre, where another popular American, Clarice Vance, to wit, is still going strong. Judge Walker C. Kelly has just ended his successful re-engagement at the Palace in order to tour the English provinces. He is billing everywhere. The London *Referee's* notice of his funniosities as "The Kelly Cure for Care." Citizeness Marie George, the bright little wife of Norman J. Norman, 'verts to vaudeville at the Tivoli next Monday. At Christmas she will play the hero Aladdin in Manager Arthur Collins' Drury Lane pantomime. Actor Robert Hilliard is around town seeing shows and selling plays. Blanche Walsh has also been welcomed in our metropolitan midst, but (alas!) she is not going to act here. Happily your Amelia Bingham is. She starts an engagement at the aforesaid Palace next Monday.

It should be added in this extensive American connection that Citizen C. Frohman is preparing to bring us some more American plays and players to send to and fro between London and the British provinces—like the busy To and Fro-hman that he is. Also that a powerful little drama written by Minnon comrade Robert Stodart and entitled The Fight in the Lighthouse has just been produced with the greatest success at that ancient variety theatre, the Royal Standard, Pimlico. Also that The Man on the Box, lately produced with success by Doré Davidson on our seacoast, is to make its London debut at the Alexandra, Stoke Newington, next week. That fine and funny American sketch, The Temperance Reformer, has made a big hit in this city and is being rapidly booked up. That banging Bowery boxing sketch, The Star Bout, is raking in the dollars in the English variety houses, and lastly, but not leastly, J. J. Corbett (otherwise "Pompadour Jim") is coming anon to the Oxford Theatre of Varieties, one of the biggest and best of the London houses and the place where Bob Fitzsimmons lately starred.

There! And now (after a slight interval for refreshment) I will endeavor to chronicle what few events of a quite (or partly) English kind have happened or are about to happen in London's theatrical and variety circles.

In the first place, with regard to new plays, I may as well say at once that we have had none this week, even as the celebrated naturalist wrote concerning snakes in Iceland. Chapter 99 (wrote he). On Snakes in Iceland. And the accompanying text ran, "There are no snakes in Iceland." (Eh? "Chestnut?" Sorry.)

After several postponements because of the incessant rain, another attempt was made this week to start a series of pastoral plays—a kind of entertainment which seldom gets much chance of a show in these moist—not to say damp—not to say drenched—islands. This new pastoral play acting attempt was made by Actor Patric Kirwan, and he made it on the lovely garden of Leighton House, Kensington, once the abode of the late Royal Academy president, Sir Francis Leighton. On Monday Kirwan and company gave The Tempest, and happily there was not any real tempest toward. On Tuesday he contrived to slip on a performance of As You Like It and a little masque. On Wednesday, dodging the by now threatening showers, they scrambled through some more masques. On Thursday, timing themselves between a few little thunderstorms, the Kirwanites meandered through the late Lord Tennyson's poetic Robin Hood play, The Foresters, over which my late esteemed friend, Augustin Daly, dropped a few thousand dollars at the London theatre which still bears his name.

For Friday we (that is we who love our ancient and accepted drama) prepared ourselves to see these pastoral players in their one novelty, as it were, namely, Galliathea, a quaint woodland fantasy written by John Lyly, the Euphuist, who is so beloved of the students of the glorious literature of what the aforesaid Tennyson called "the spacious days of great Elizabeth."

But, lo! after traveling many a weary league to Leighton House last night, that eminent Elizabethan enthusiast, Sir GAWAIN, found like a dramatic Mother Hubbard that the theatrical cupboard was bare! A good old regular British-born downpour from Britain's tutelary genius Jupiter Pluvius had frightened away all the players! So that outdoor experiment proved (in this case) what our old friend John Stetson would call an al-fiasco show.

And now all I have to add regarding this very slack week is that next week looks like being far slacker, for then four more theatres will close. But after next Monday week (Bank Holiday) then we shall be able to say in the words of the old comic song, "Now we're doing a roaring trade!"

GAWAIN.

THE BLANEY ENTERPRISES.

Plays and Plans for the Seven Stars Under This Manager's Control.

Charles E. Blaney, head of the Charles E. Blaney Amusement Company, according to the plans announced, has had a busy time the past two months. He made all arrangements for the various enterprises for the new season.

Cecil Spooner will continue her starring tour with a new play, The Little Terror, from the pen of Amelia Weed Holbrook, appearing in all the better class of theatres in the principal cities. William H. Turner also gets a new play, The Sporting Deacon, which has an excellent route. C. T. Dazey's play, My Partner's Girl, which is said to be a worthy successor to In Old Kentucky, has also a good route in the first-class Stair and Havlin theatres, together with an indefinite engagement in view in one of the most prominent New York houses for a Spring run. The frontier actor, Young Buffalo, will take the road again with a new play by Mr. Blaney called Young Buffalo in New York. The Girl and the Detective, in which Cecil Spooner appeared last season, will be sent out with Florence Elliott in the leading role.

Mr. Blaney the latter part of August will install in his theatre at New Orleans Edna May Spooner and her company of players under the direction of Mrs. Spooner for a stock season. The Lincoln Square Theatre will undergo a change of policy. It will have all the Shubert attractions playing from the Broadway theatres at the dollar scale, after the style of the Grand Opera House. Directly the season is under way Mr. Blaney has in view three or four more productions, the details of which are not ready for announcement.

SPRINGTIME CAST COMPLETE.

Springtime, the new play by Booth Tarkington and Harry Leon Wilson, in which Frederic Thompson will present Mabel Taliaferro as a star, was yesterday completed so far as the cast is concerned. The last person to be engaged was the character actor, William B. Mack, who was last year in Via Wireless and who previously was for years Mrs. Fiske's leading man and principal assistant of Madame Nazimova in all her Ibsen productions. The other members of the company which will support Nell are Sam Forrest, Joseph Brennan, last seen as the boss canvasman in Polly of the Circus; Earle Browne, who was Mabel Taliaferro's leading man for the last two years; Edwin Holland, William Harrigan, a son of the veteran actor, Edward Harrigan; Lillian Reed, Lucille Mravlakj and Nellie Lindroth. Springtime will open in Washington in October and will be presented on Broadway during the first week in November.

ASSOCIATED THEATRES NOTES.

All Indications Point to a Most Prosperous Season—Local Managers Encouraged.

Charles G. Maynard, manager of Aaron's Associated Theatres, reports the evidences of a most prosperous season ahead for the companies playing the theatres under the Associated Theatres direction. The bookings ahead so far, for their one-night stand time, show a better grade of productions than have been seen in such territory for the past two seasons. The local managers are greatly encouraged over the splendid outlook, not only on this account but because of the general air of prosperity throughout industrial circles in their territory.

W. J. Daunt, manager of the Washington and Alvarado theatres at Bay City, Mich.; J. A. Colin, manager of the Grand Opera House at Johnstown, N. Y., and W. Scott Mattraw, manager of the City Opera House at Watertown, were all callers the past week.

John F. Walter has leased the opera house at Gettysburg, Pa., and it will be renamed Walter's Theatre. Through the Associated Theatres Mr. Walter will furnish Gettysburg with the first attractions they have had in two years. The opening date will be early in September.

Other important Associated Theatres items include the new Teck Theatre at Salmanca, N. Y., which opens early in September with such high grade attractions as The Climax, Paid in Full and The Man of the Hour.

The new theatre in Georgetown will be known as the City Opera House. It is owned by the city and managed by King and Eyler.

Fox and Eaton, of Claremont, N. H., have taken over the lease of the new music hall at St. Johnsbury, Vt., and it will be renamed the Colonial.

J. A. Lane, manager of Wallack's Theatre, who also leases the new Tioga Theatre, Owego, N. Y., is at Owego superintending the renovation of the theatre for the coming season. It will open in August with Graustark and Fluffy Ruffles, Norman Hackett, Polly of the Circus and other similar attractions will follow.

B. C. Whitney will send out The Isle of Spice and Knight for a Day over Associated time. The Broken Idol opens in New York soon.

Forrest and Tully will send Minnie Victorson, who starred last season in The Straight Road, on tour in The Woman Pays, which was formerly produced in New York under the title of That Man and That Woman.

H. E. Delamater is producing Girls Will Be Girls with a cast of well-known actors.

Nellie McHenry will be seen again on the stage this season in a revival of M'Liss.

The West End Casino at Long Branch will be under the management of B. A. Kendig, and will offer high grade attractions.

Currie and Gray will send Texas over the Associated's one-night stand time, opening Sept. 1 at the West End Casino, Long Branch.

Charles Wuerz will send out seven one-night stand companies, including M'Liss, two of Billy the Kid and James Kyle McCurdy in A Yankee Doodle Detective, the latter production being a new play.

The Harry Scott company of Chicago will make their initial high grade production in The Wizard of Wiseland, book by David Edwin, George Fletcher and Harry Scott and music and lyrics by George Fletcher. Following this will be a new musical drama entitled The Girl from the U. S. A. The book is by Nadine Shannon and music and lyrics by George Fletcher.

AN EXPERIENCE WITH FIRE.

As Mrs. Fiske and her company were en route from Butte to Winnipeg on Sunday, July 25, near Hodges, Mont., the first section of their train, containing the baggage car of the Salvation Nell production, was discovered to be on fire. The engineer ran the train to the nearest water tank, six miles distant, but the fire had progressed so far that one car of scenery was a total loss. The final engagements of Mrs. Fiske's tour were in Winnipeg, Duluth and Minneapolis. The managements in these cities were so anxious for her appearance that they immediately offered every assistance to secure scenery from the local stock theatres in order that the engagements might be fulfilled.

SAM BERNARD IN THE WIZARD.

The Shuberts announce that they have selected The Wizard as the title of the new musical play in which Sam Bernard is to star under their management this season. The book of the piece is by Hartley Manners, author of The Great John Ganton, the lyrics are by Robert B. Smith, and the music is by Julian Edwards. Preliminary rehearsals for The Wizard have already been called, and the production, which will be one of the most elaborate ever offered by the Shuberts, will have an early opening.

JOSEPH M. GAITES GETS NEW STAR.

Joseph M. Gaites has signed a contract with S. Miller Kent by which Mr. Kent will be presented as a star under the Gaites management for a series of years. During the next season Mr. Kent will be seen in a play by F. E. Dunn called A Dry Town.

DUSTIN FARNUM IN CAMEO KIRBY.

Dustin Farnum will be starred by Liebler and Company in Cameo Kirby next season. McKee Rankin will be in the company.

LEONORA BRADLEY.

Photo Armstrong.

Leonora Bradley, a portrait of whom appears above, came to New York last Tuesday after a long rest at her Summer home in Pepperel, Mass. Miss Bradley has received numerous stock offers for next season, but she is desirous of getting out of stock and secure an engagement with a production that goes on tour. She will be well remembered for the strong impression she made in Boston recently at the Castle Square, where she was a great favorite with the audiences. While Miss Bradley has not been seen in New York recently, her many friends welcome her heartily on her return.

NEW AMUSEMENT COMPANIES.

Incorporations Effected at the State Capital During the Week.

Certificates of incorporation for the following amusement enterprises were filed with the Secretary of State at Albany during the past week:

Messmore-Levitt Company, New York. To maintain places of amusement and produce plays, etc.; capital, $10,000; directors, Siegfried Simon, Joseph M. Meyers, Albert Flower.

John H. Springer Realty Company, New York. To act as proprietors and managers of theatres and deal in plays and musical productions. Capital, $200,000; directors, John H. Springer, C. A. Springer, Jay H. Springer.

Lorraine Hotel Company, New York. In addition to hotel business to manage theatres and similar places of amusement. Capital, $25,000; directors, Lena Hart, Florence Kingsley, Lillian Hart.

Wilmer and Vincent Theatre Company, Frankfort, N. Y. To do a general theatrical and amusement business and to conduct a theatrical booking agency. Capital, $100,000; directors, Sidney Wilmer, Walter Vincent, Eugene L. Koeneke, Knickerbocker Theatre Building; John De Penn Lynch, Utica, N. Y.

Blanche Walsh Company, New York. To manage theatres, produce plays of all kinds, and engage in a real estate business. Capital, $10,000; directors, A. H. Woods, Martin Herman, Mortimer Fishel, New York.

The National Motion Picture Exhibitors' Association of the State of New York has been incorporated for the purpose of disseminating theatrical news and for the mutual protection of persons engaged in the motion picture business to protect the interests of its members, and to invoke the administration of local and State laws against persons similarly engaged in the business who violate the laws affecting such business. Principal office, 63 Park Row, rooms 705 to 706, New York. Directors, William M. McKenzie, 4518 Third Avenue; Gustave Konigsawald, Louis Mass, New York.

GEORGE ALEXANDER'S PLANS.

George Alexander announces the reopening of the St. James' Theatre, London, for Sept 2. The first play offered will be called Mid-Channel, and is by Sir Arthur Wing Pinero, and in this play Irene Vanbrugh will appear. To follow are plays by R. C. Carton and Cosmo Gordon Lennox. Ellen Terry and Percy Macquoid will be in Mr. Alexander's company.

THOMAS WHIFFEN JOINS GAITES

Thomas Whiffen, who has been playing his old success, the Sultan, in The Sultan of Sulu, for the Aborn Brothers, has been engaged by Joseph M. Gaites to head one of the companies playing The Three Twins. Mr. Whiffen will introduce his own specialty that he has been doing in vaudeville the past two seasons.

Ada Boshell, char'ers, at lib'ty next season.

:: THE :: SILENT :: PLAYER ::

(Continued from page 3.)

nuances of the art of expressing thought by the movements of the body and its members. . . . A dramatic instinct is one that has acquired a knowledge of and proficiency in dramatic expression; and yet the majority of our dramatic artists have totally neglected one of the most important and the most forceful media of dramatic ex-

Photo Marceau, Los Angeles, Cal.

Pilar Morin.

pression. . . . If Mr. Daly's company succeeds in making Pierrot, the Prodigal, acceptable it will be in spite of the fact that Mr. Daly's players know as little about the art of pantomime as they know about higher trigonometry."

Yet when Pilar Morin, in August, 1893, at the same theatre, with a French company of pantomimists, produced the same pantomime it ran to satisfactory business for two months. Mlle. Morin's explanation to a MIRROR representative at the time was to the point. "Good actors are not always good pantomimists." Another French pantomimist, Mlle. Jane May, appeared at Daly's late in 1895 in Michel Carre's and Jean Herbert's pantomime, Miss Pygmalion, and played to a few performances of fair business. But pure pantomime offered in New York as an entire evening's entertainment has never been highly successful and could never prove as profitable as in the European capitals. After Mlle. May's failure THE MIRROR said: "It is not likely that many more attempts will be made to foster a taste for pantomime in this city . . . most worthy efforts in that direction have been made unavailingly." But this rather pessimistic statement was made nearly fifteen years ago, when vaudeville was "variety," and the change in name of that form of amusement, as well as the improvement in quality, has offered a fresh field for pantomime, and from present indications one in which it is to find more appreciation and solid success than in any other in which it has been displayed here.

Mlle. Morin has made successful appear-

Fred Walton.

ances in vaudeville, and she and Fred Walton, of Toy Soldier fame, may be said to have been the pioneers among the group of performers, American and European, who have introduced pantomime plays in that field during the past half dozen seasons. The greatest, however, was easily Severin, the French artist brought to this country by William Morris recently. A few pantomimists like Severin and Americans could be brought to like pantomime as heartily as do Severin's Parisian followers. After Severin came a host of comparative novices who met with varying degrees of success. These include Rosario Guerrero, La Estelita and Mlle. Dazie. All three are graduated from the danseuse class, and their pantomimes have all been so arranged that the

Mademoiselle Dazie.

three may have opportunity to display their dancing ability. Pantomime in a crude form (and it must be said a sometimes very tiresome form) is that displayed by the influx of so-called "Apache" dancers. This is the kind used by Joseph Smith and Louise Alexander, William Rock and Maude Fulton and their numerous imitators. Of this type of pantomime Severin once said to THE MIRROR, "That is not pantomime in the true sense. It is a picture of a certain phase of life that is sordid and horrible. And, by the way, this Apache type did not originate in Paris, but in Marseilles. The only true dramatic exposition of the dance that I have seen was given by Max Dearly, who originated the character upon the stage. To me the others are but weak imitations. And I hate imitations." (Who does not?)

Pantomime is an important characteristic of Japanese dramatic art. The Japanese drama depends largely upon it; in fact, Madame Fuji-Ko's The Vampire Cat was an honest effort in a field rich in possibilities—that of Japanese pantomime. One remembers easily how important a factor in the success of Mr. Long's Madam Butterfly was the pantomimic art displayed by the performers.

It is interesting to conjecture how far the present popularity of moving pictures is due to the spectator's inborn fondness for pantomime. And how far the welcome extended to the revival in vaudeville of pantomime arises from the same love of the "silent art" to which the tremendous vogue and profit of moving pictures is due. A picture film is mirrored pantomime, and the actors who, lacking other engagements, have worked for the moving picture firms have always admitted having gained val-

Fuji-Ko.

uable training and experience in an art of which perhaps they knew little before. And if moving pictures arouse in players an appreciation of the true value of pantomime they have done for the drama as much as they are doing in an educational way in so many other channels.

REFLECTIONS.

G. S. Strensch Le Strange, who is well known through the Middle West as a former manager, has associated himself with several other professionals who have opened up a real estate development in New York City, known as Dunton Lodge. Among the members of the profession who have recently purchased real estate at Dunton Lodge is Helaine Harte, the vaudeville star. Several members of the musical productions now running on Broadway are said to have also purchased there.

Col. William A. Thompson has been engaged by William A. Brady to direct the tour of Wright Lorimer in The Shepherd King. Harry Elmer will be back with the show.

Rehearsals of The Dollar Mark began at Wallack's on July 28.

Hattie Williams will be presented in a play called Detective Sparks by Michael Morton, which Charles Frohman will produce at Atlantic City on Aug. 16 and bring to the Garrick Theatre, New York, in the week following.

Mary Bertrand has been engaged by Klaw and Erlanger for an important role in Through a Window, a play by Gertrude Andrews, which deals with the San Francisco earthquake.

On a warrant charging grand larceny, Louis S. Gotlieb, formerly manager of the Grand Street Theatre and treasurer of Local No. 7, of the Hebrew Actors' Union, was held in $1,000 bail by Magistrate Breen on July 28 for examination. Mr. Gotlieb states that the missing funds of the association were lent to actors in distress.

Pauline Fredericks is reported to be engaged to Frank M. Andrews, an architect of this city. Miss Fredericks was last seen on the stage with William Gillette in Samson.

Plans for the removal of the grand tier of boxes on the first balcony of the Manhattan Opera House and the substitution of individual chairs have been filed with the New York authorities.

Violett Houk, known on the stage as Violet Atherton, came near drowning at Atlantic City on July 26, but was rescued by the life guards. Miss Houk is the author of a play called The Live Shadow.

Marie Louise Johnson Young has secured a divorce from James Young.

Sidney Drew gave a reception to the company which is to appear in Billy at his home in Kingsbridge on July 28. Among those present were Mrs. Stuart Robson, Jane Marbury, Madame Neundorf and George Le Sois.

John Adair, Jr., agent for W. F. Mann's attractions, was severely spiked while playing ball at Grafton, W. Va. He will be laid up for at least two weeks in consequence.

Mort H. Singer's new production of The Goddess of Liberty opened at the Majestic Theatre, Milwaukee, July 31. It will be there one week and then go to the Princess Theatre, Chicago.

Peter Raymond has been engaged and will start rehearsals Aug. 3 with Mort Singer's Golden Girl.

T. N. Heffron is filling a special engagement in the Poli Stock company at Wilkes-Barre, Pa., playing leading heavy. His regular season will begin at Columbus, O.

Hugh Cameron and Mrs. Cameron (Louise Egener) were guests of Aubrey Beattie and Mrs. Beattie at Chisiehurst, New Rochelle, last week.

Eugene MacGregor and Mrs. MacGregor (Louise Gardner) have been engaged by Cohan and Harris to play Tom Bennett and Floradora Dean in Forty-five Minutes from Broadway. This is Mr. MacGregor's third season as leading man with the company and Miss Gardner is late of Alfred Aaron's attractions.

George D. Curtiss, a theatrical manager, filed a petition in bankruptcy July 26.

Besides Digby Bell and Katherine Clifford, who jointly will star in The Debtors, engagements for that company include Courtenay Foote and Leo Lane.

Channing Pollock read his play, Such a Little Queen, at an entertainment given by Mrs. John Lewis Childs at her home in Floral Park, L. I., on July 28.

Harry Gilfoil has been engaged by Lew Fields to play a leading comedy role in The Yankee Girl, supporting Blanche Ring.

Marion Garson has been engaged by Florens Ziegfeld, Jr., for The Follies of 1909.

Richard Garrick, who was with The Thief company last season, has been engaged by Charles Frohman for The Flag Lieutenant.

Z. M. Harris, who was Mort H. Singer's first representative when he started in business and who for the past season has been his special New York representative, left for Boston Monday to superintend the rehearsals of the Stubborn Cinderella and other Singer productions rehearsing there.

Earl Burgess is reported as forming four companies of The World and the Woman to tour the country this season.

Little Johnny Jones will be one of several attractions under the direction of the Colonial Amusement Company the coming season. Charles L. Crane, late business-manager for James Barton, is vice-president of the company and will manage Little Johnny Jones.

Emmett Bailey, formerly treasurer of the Spooner Stock company at the Park Theatre, Brooklyn, and later in charge of the complimentary department of the New York Baseball Club at the Polo Grounds, has accepted a position with Wagenhals and Kemper in the box-office of the Astor Theatre.

The Shuberts announce that they have arranged to book the Hartford Theatre, Hartford, Conn.

On the *Minnetonka*, which reached New York on July 26, were eight members of the company which has been supporting Rose Stahl in London.

John Cort will have three road attractions next season: King Dodo, Commencement Days and Max Figman in repertoire.

On the week of July 26 in Toledo The Burgomaster will be on its fifty-second week of continuous playing. Manager J. J. McClure reports that they had a very good season, playing twice to the Coast. It will open in Chicago Aug. 1.

Edwin Belden has been engaged by Cohan and Harris for the role of Jed Woodis in Fifty Miles from Boston.

Mabel Hollins (Mrs. William Le Baron), who was recently married, has returned to her home, Ludlow, Yonkers. She wishes to correct a current impression that she has retired from the stage. On the contrary she is now negotiating for a new production.

H. J. Tobin, Jr., who left the stage some four years ago and took up engineering as a profession, has returned to his first profession, and will be seen in Is Matrimony a Failure? Mr. Tobin was last seen in New York in Before and After. He has been in South America for nearly three years.

Jeannette Bageard has been signed by Klaw and Erlanger for a musical play as yet unnamed.

Joe Weber is rapidly filling time for The Golden Butterfly, Grace Van Studdiford's latest successful musical comedy.

Rehearsals for Mary Jane's Pa were begun at the Garden Theatre on July 27 under the direction of Henry E. Dixey.

Arizona will be presented by Gus Hill during the coming season.

Lotta Crabtree is richer by $96,695, recovered as the result of a lawsuit against the administrator of the estate of a former attorney of the actress.

Rehearsals for The American Widow began yesterday.

Marie Doro will be seen at the Lyceum Theatre, New York, in The Morals of Marcus for the week beginning Aug. 9, concluding a season of ten months. She will be seen in New York again in December, having a new play as a vehicle.

Mort H. Singer will be in New York within ten days to engage people for the new Hough and Adams attraction, as yet unfinished, which will be produced in Chicago later. Mr. Singer claims he will give his production at the La Salle, Chicago, notwithstanding the pending litigation over that property this coming season.

Fred C. Whitney will produce a new Viennese opera this season, which, it is understood, will be entitled The Chocolate Man.

The opera house at Mauch Chunk has changed hands. Robert Heberling, local manager for several years, has left and Mulhearn and McGinley are the present managers. They are booking through the Reis circuit.

Al. Woods will send out a one-night stand company of The Girl from Rector's.

MUSIC ON THE ROOFS

"C. SHARP" LISTENS AND CHARACTERISTICALLY COMMENTS.

Discovery of a Little Australian Singer Who Bids Fair to Capture Vesta Victoria's Laurels on This Side—Remarks on Others and Their Mediums.

In the quest of that "Golden Girl," Musica Dolce, I climbed, or rather was "lifted" up, among the stars at the American the other evening—not astronomically speaking, of course—but the stars were there I'll swear, according to the billboards and a programme which I still have. That "stars will be stars" is an accepted fact, but sometimes even a perfectly good star will insist upon having a little temperamental "emote," you know, before he or she goes on—because "they're so sensitive that they just simply can't be expected to give the same performance every night"—so there.

Well, with my proverbial journalistic bad luck, the two particular "stars" that I went to see were not a-stellar-ising that evening, but I did discover a regular comet all by her small self, and though unheralded she shone the brighter. Daphne Pollard is her name, and she bids fair to capture Vesta Victoria's laurels on this side of the water. She is a tiny morsel of compact humanity from Kangaroo Land, with a voice and talent twice her size, sizzling with magnetism, fun, grotesquerie and whimsicalities. Her material—or I should say her songs—were not up to the mark (more's the pity), but Miss Pollard could make a hit out of a chestnut—in fact she has, for I find that she was the first to introduce "My Wife's Gone to the Country, Hurrah, Hurrah!" published by the *Evening Journal*, I think, and "I Love My Wife, but Oh, You Kid." However, the less said of these the better. Suffice it to say that little Miss Pollard is a real artist from top to toe, and when she appears in the characteristic and dainty setting she deserves she will break the Wright record for high places. Her songs were, "Oh, What I Know About You," a baby song of very usual caliber; a cockney song and dance that was more than fetching, and of course imported; "Schooners That Pass in the Night," absolutely unworthy, and the *pièce de résistance*, "Molly Brown," which was sung by Maude Raymond last season. The music is of the ordinary, but the lyric is inimitable. Each verse was in different dialect, which showed the rare versatility of the Australian midget, who certainly understands the gentle art of "putting 'em over." Song writers, get busy!

Query—Why is Grace La Rue? Answer—"There's a Reason." Miss La Rue should be labeled, Trademark, Paris; accent, Chicago; voice,—!!! Her songs were "Down the Avenue," "I'm Related by Marriage to Melba," and "Love Your Neighbor as Yourself but Leave My Wife Alone." The last named you can plainly see has a reason. And it really is a good song.

Miss La Rue's costume in the pantomime "Recall of the Past" was ravishing; she looked a dream, and if she only had as much bare voice as legs she would be a riot.

Her company were deliriously demure. Although personating denizens of the underworld they conducted themselves as if they were at a strawberry festival at Deacon Jones' and drank real champagne as if it were tea. I imagine a very valuable part of her properties in the act is her "Chandeleer."

And now real music, for also under the A. Roof, though contrariwise to tradition, I stumbled upon a veritable gold mine in Abbie Mitchell and Toye, the contra-tenor-baritone-soprano. Miss Mitchell in The Lime Kiln Club, who has a skillfully trained beautiful mezzo voice, sang a real song—"Red Rose," by Will Marion Cooke, and published by the Gotham Attucks Company. This song is a musical gem. Toye is a Western girl with a triple voice of remarkable power and beauty of quality. Her male method is Caruso, her normal Schumann-Heink, and the whole a genuine delight.

Miss Toye phrases beautifully, her diction is perfect, and after Vesta La Glubba from Pagliacci she rendered a charming ballad or romanza by (miracles sometimes happen) Harry Von Tilzer. I suppose the eminent composer of a thousand tunes that "beat as one" will not relish this public exposé of Von Tilzer treason, in being caught as legitimate "papa" to so melodious and musicianly a child. I didn't believe it possible, Mr. Von Tilzer should be sentenced to listen to his own songs for a week as punishment. May he soon find another sweetheart!

Consul, the next on the list for histrionic honors, did everything but sing, which proves him a gentleman of extreme discrimination, for he'd probably be warbling all the "jungle" songs in town. And if Charlie Darwin had wandered in the other evening I'm sure he could not have resisted a sardonic "I told you so!" Shades of the powers that be—these days be great!

Felix and Caire were per usual. Little Caire without the magnetism of a Franklin or Pollard rendered the omnipresent "Redhead" in a listlessly correct manner. Child acts are apt to become tedious without the proper medium of expression.

Gus Edwards, composer of "Schooldays" fame, I heard the other day at Fifth Avenue. Mr. Edwards does not look like a utilitarian—perhaps he isn't. But as a psychological study he's immense. Just think! Mr. Edwards has composed 200 songs and owns up to it. I should think after that he would begin to decompose just for the novelty. I know I would be "afraid to go anywhere in the dark" after that. "My Cousin Caruso," his latest offering, in spite of the sacrilegious act of desecrating the heavenly Arioso from Pagliacci, is a splendid song.

Of course it could not help being beautiful with the Leoncavallo immortal strain running through the chorus. At last the popular song writers have had to turn to the classics for inspiration. All the new songs hint thematically of various parts from the operas. I really consider it a delightful paradox. We are certainly approaching better things if even by a surreptitious nibbling now and then of the other man's cheese—provided, of course, the other man is the better man. Gounod, Puccini, Leoncavallo, Verdi, all can stand a little cribbing without losing any sleep, laurels or glory.

Louise Dresser, one of the prettiest and most charming persons on the stage, was not quite up to her old standard at Keith's. She needs better material than "My Gal Sal," etc. Miss Dresser was especially built for musical comedy. She does not possess the two-a-day atmosphere.

I also saw Malcolm Scott, of English extraction, at Rockaway. He will shortly appear at the American. Poor Mr. Scott seems a little at sea as "Catherine Parr" on the boardwalk. He reminds me of a stock broker paying a last year's election bet.

Two songs of recent birth are "I want a Girl from a Yankee Doodle Land," by Frantzen, published by Havliland. It is a monotonous imitation of "Cohanism," uttered unmusically without anything to raise it from out of the commonplace. The other song, "Baby Lamb," published by Feist, is an attractive syncopated little number with a real story and a fascinating hiccough in the refrain. By the way, I was playing peek-a-boo with Grace La Rue a few mornings ago at the American, and I heard her rehearsing this number. I hope she puts it on. Every little thing helps even a baby lamb. Mary could never have got along without hers.

C. SHARP.

A REMARKABLE BENEFIT

MORE THAN TWELVE THOUSAND DOLLARS REALIZED FROM THE POLO GROUNDS EXHIBITION.

The Home for Destitute Crippled Children the Beneficiary—Hundreds of Members of the Profession Take Part and Eighteen Thousand Persons Witness the Performances.

The benefit given the New York Home for Destitute Crippled Children at the Polo Grounds on July 29 was the largest and most successful event of this character ever undertaken.

This is Mrs. A. L. Erlanger's pet charity, and every one—actor and layman—took especial pains in an effort to make it a huge financial success for the children. That nearly 18,000 people crowded into the grounds, resulting in receipts up to $12,000, is ample attestation of the great interest taken in the event.

Every one in the theatre world at the time in or near New York seemed to be there—managers, actors, authors, advance agents, press agents and some of the chorus—most of them starting from Forty-second Street in a remarkable collection of motor cars and vehicles of every description. The grand parade was the opening attraction, and as it swung around the diamond at the Polo Grounds the applause was deafening.

Abraham Lincoln Erlanger, surrounded by James J. Jeffries and Sam Berger, led the professionals immediately following the Cohan and Harris Minstrel band. The Catholic Cathedral Military band was also there, neither band having much opportunity to do anything else but parade. The programme was long and interesting, and besides the regular features many individual comedy "stunts" were constantly performed on all sides by such folks as Tommy O'Brien, Fred Stone, Loney Haskell, the Jungle Animals, Billy Reeves, Bailey and Austin, McIntyre and Heath and Cook and Lorens.

The baseball game between the actors and managers was heralded by Joe Humphries, master of ceremonies, as the first event. The managers went to the bat against the actors in the following positions: George Cohan and Fred Stone, the battery; Tom Lewis, first base; Harry Kelly, second base; Raymond Hitchcock, third base; Victor Moore, left field; Fred Bailey, right field; Ralph Austin, center field; Tom Wise, short stop, and a few others, including Billy Reeves and James McIntyre, filling positions of their own creation. Consul, the monkey, opened the game by throwing the ball to George Cohan, and Battling Nelson umpired. No one disputed his decisions. Mr. Erlanger made a home run, as did also P. H. Sullivan, but the managers were soon counted out and the actors went to the bat, scoring so many runs and using such original comedy methods that the game had to be called to allow the audience a breathing spell.

Eddie Foy and his eight children, all in baseball costume, followed in a new ball game of their own invention. The ball was knocked into the diamond and the Foys easily filled every position, and who ever got it ran for his life—a short but, as the Foys play it, an interesting game.

Then came Frank A. Robbins' Wild West Show, by courtesy of the Palisade Amusement Park. They gave a good performance, which included the tribal initiation of Dorothy Newell, ending with her strenuous abduction by a cowboy on horseback. Annette Kellermann exhibited her diabolo specialty and won an enthusiastic reception the moment she stepped upon the diamond.

The hundred-yard dashes were won by Ida Schnall, Mabel Meeker, Harry Middleton, Charlie Peters and Joe Kane. The boxing bouts were interminable, one even being brought in during the baseball game between the Vaudeville Comedy Club members and The Friars. The most interesting exhibition bout was between Mr. Erlanger and Sam Berger, Jeffries being the referee. It created much laughter and applause. In fact, every time Jeffries appeared before the crowd he was cheered to the echo, and on one occasion he stood beneath the American flag, the band played the national anthem and the crowd stood up *en masse* and shouted itself hoarse. Other professional boxers were Abe Attel and Harry Harris, Billy Glover and Jack Elliott, Spike Robinson and Tommy Murphy, Sam Howe and Battling Nelson, Kid Griffo and Joe Bernstein. There was a free-for-all coon battle royal which Billy Reeves entered in good comedy fashion. A broadsword contest between two experts and a comedy boxing bout with Billy Reeves and Billy Schrode as the participants, George Evans refereeing. Ethe Hartwell and Billy Potter performed their amazing hand balancing feats atop the grand stand. Cameroni slid down a wire by his teeth, which feat was duplicated by Ella Sanders on a hundred dollar bet. There was a shoe race by the coons; a suffragette meeting which was promptly squelched; a display of wonderful marksmanship by Harry Kelly; a greased pig chase and a wrestling match.

The ball game between The Friars and Comedy Club members wound up the day, and some unexpectedly good playing on both sides was witnessed. Battling Nelson umpired and Battery Dan Finn presented the ball used. The Comedy Club were victors by the score of 4 to 3. This was the first big public appearance of the club members, and seventy-five of them turned out in costume and created such comments as to be congratulated by both George Cohan and Sam Harris on their appearance. The programme and refreshment sellers deserve great praise for their indefatigable efforts, and courteous treatment was extended to every one.

LOUIS JAMES AND APHIE JAMES.

THE MIRROR above publishes the first photograph of Louis James as Cardinal Wolsey in Henry VIII and Aphie James as Queen Kathrine. Mr. James has prepared an entirely new production for the proper presentation of Shakespeare's great historical drama, and his tour will embrace the South, the Pacific Coast and the Northwest, being booked to June 1, 1910. Aphie James will have the distinction of being the youngest actress to essay the role of Kathrine and an army of well wishers expect a dramatic triumph for her. It may be interesting to state that George Alexander will produce Henry VIII at the St. James' Theatre, London, in the early Fall with Ellen Terry as Kathrine. In addition to the very pretentious production of Henry VIII, Mr. James will occasionally present the old English comedy, The Jealous Wife. Mr. James appearing as Mr. Oakley and Aphie James as Mrs. Oakley. This one-time famous comedy calls for the most magnificent costuming, which Mr. James has provided with his well-known reputation for completeness of detail.

CONDITIONS IN THE SOUTH.

A Wonderful Progress Reported, with All Industrial Lines Promising Profit.

Charles A. Burt, who a little over a year ago established the Southern Theatre Circuit, reports a wonderful progress on foot through the South. The cotton and other industrial lines show such a vast increase of profit this year that the theatres in almost all the towns through this circuit expect to do more business than ever before. At least one-third of these houses are new and show from one to three nights a week, and each individual manager, not only of the houses in the unexploited territory, but the balance of the circuit, is looking forward to a record breaking season. Mr. Burt's office is one of the most progressive and busiest in the city, due to the extraordinarily early rush for bookings and the unusually bright prospects.

NEW AMERICAN PLAY IN LONDON.

Herbert Sleath will produce Porter Emerson Browne's play, A Fool There Was, in London. In the cast are Ellis Jeffrys, Katherine Kaelred and Violet Vanbrugh.

ENGAGEMENTS.

Alice Davey has been engaged for A Stubborn Cinderella. Rehearsals for this play began yesterday.

Claude Norrie with Rose Melville.

Engagements for The Sins of Society, which Brooks and Dingwall will offer at the New York Theatre on Aug. 31, have been made as follows: Laura Nelson Hall, Louise Closser Hale, Louise Rutter, Lucy Sibley, Florence Edney, Mary Crosse, Rosalie de Vaux, Grace Thorne, Conway Tearle, William L. Abingdon, Leslie Kenyon, Oscar Adye, Reginald Barlow, Charles Lawrence, Charles Rowan, Clifford Whipple, Del Pascatel, Charles Flemming and William Evills.

Fitzhugh W. Hoensel, manager of Walter Damrosch's orchestra, returned from Europe July 26. While abroad he engaged Alice Laken, Cesare Thompson and Horatio Connell.

Yoland Mero, the Hungarian violinist, has been engaged for an American tour by the Henry Wolfsohn Musical Bureau.

Juliet Lange has been engaged for the prima donna role in Lo, the comic opera which Harry Askin is to produce.

Constance Farmer, engaged for the title part of A Stubborn Cinderella, has gone to Chicago to join that company, now rehearsing at the Princess.

GOSSIP.

Helen Lackaye is to play Portia Perkins, the leading feminine role in Mary Jane's Pa.

Kitty Gordon will be Sam Bernard's leading woman next season.

Gabriel D'Annunzio announces his candidacy for the Nobel prize for literature for 1910.

Mlle. Marie Delna has been engaged for the Metropolitan Opera House.

Bailey and Austin will star again this season in their musical play, The Top o' th' World, for which success they are so largely responsible. The tour will embrace the Pacific Coast and will extend into the Spring, when their new play, as yet unnamed, will be given a Broadway production.

George Carleton Somnes has been re-engaged by Sanford Dodge for leading business the coming season.

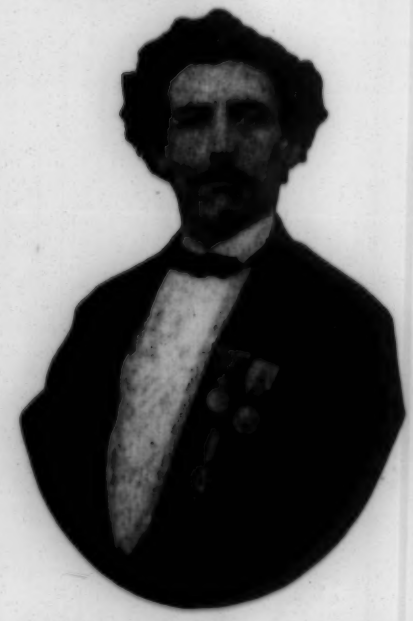
Ola Humphrey, two and a half years a feature and star under J. C. Williamson's management in Australia and New Zealand, closed her engagement on July 1 and sailed for London from Sydney on the *Macedonia* on July 8. She will spend a short time in England before returning to her native country, America.

Josef Rix, musical director of the Colonial Opera Company, now playing a lengthy engagement at the Auditorium Theatre, Spokane, Wash., will close with that organization Aug. 9, returning East to resume his former post as director at the Bijou Theatre, Lansing, Mich.

A CURIOUS CAREER.

BULL FIGHTER, ACROBAT, ACTOR, PANTOMIMIST AND MANAGER.

Thomas Godfrey Turnour Has Been All These—A Quarter of a Century with the Hanlons—Touring Spain with Carts and Oxen in Lieu of Railroads—Taking the Davenport Brothers to India—Some Interesting Reminiscenses.



At the age of sixty-four few men can look back upon a career as full of adventure, novelty and variety as can Thomas Godfrey Turnour, the veteran pantomimist. Mr. Turnour is not prone to talk about himself, and it is propable that many of the men with whom he comes in contact here in New York, in the haunts of which he and all theatrical people about Times Square are so fond, will find in the following paragraphs details of the modest old gentleman's career which they have not known before. During the past week or so Mr. Turnour has been ill, and it was in his home, not far from the Square, that THE MIRROR man found him one sunny afternoon last week, propped up with pillows and being "fussed over," as he described it, by Mrs. Turnour. Sitting there idly, the veteran pantomimist's mind went back over many, many years and from that pleasant afternoon's conversation the following life story, a wonderfully strange one, was gleaned.

Tom Turnour was born in London, May 30, 1845. His father was a man famous in Paris as the producer of elaborate tableaux vivants, then a novelty even in the French capital. As the time for the birth of the boy drew near the elder Turnour sent his wife to London in order that the child might be French born, and so be compelled, when grown up, to become a member of the French army. After the child's birth the mother returned to her husband in Paris. When the boy was three months old he made his first appearance on the stage as an infant in arms in a tableau called The Judgment of Solomon. In this tableau the child was held aloft between two women who were quarreling for its possession, while Solomon, to settle the dispute, orders that the infant be cut in two. The exciting feature of the picture was the presence of an executioner, armed with a huge sword, about to carry out the order. After this novel debut the little Turnour appeared innumerable times as Cupid and in other roles suitable to his tender years.

While still a boy, with his parents, brother and sisters, he toured through many foreign countries, learning all the time the rudiments of the business which was to be his life work. He was taught to be an acrobat, and it was while appearing in that capacity when only about ten years old, touring Spain, that his brother, Jules Turnour, destined to become one of the best known clowns in the circus business, was born. At that time there was little or no railroad accommodations through the part of Spain in which the troupe was appearing, and the little band was traveling over the difficult roads in huge carts drawn by oxen. When near Galicia, Spain, seeking shelter in an old barn, the troupe remained to await the birth of Jules Turnour. Then they went on through so many different countries that the lads as they grew up learned to speak proficiently eight or nine languages. Tom Turnour speaks Spanish, French, Italian, Portuguese, Arabic, Hindustanee and a group of dialects that are weird to listen to. This knowledge, in fact, stood him in good stead in later years when he took various attractions through foreign lands where, otherwise, an interpreter would have been necessary. Jules Turnour, too, now in his twentieth year with the Ringling Brothers' Show, has been of great value to his employers through his ability as a linguist. He acts as postmaster of the big organization and handles the foreign mail, including money orders to and from the many parts of the world from which the hundreds of Ringling performers come, and facilitates business dealings between employer and employee which otherwise would be extremely difficult and amusing, too, without interpreters.

When the two Turnour boys were in their twenties the family group drifted apart, and each attained some little distinction in the various departments of the show business in which they chose to appear. One of the sisters, Millie Turnour, became known as "The Queen of the Air," and as famous in vaudeville as in the circus field. The other sister, Jennie Turnour, became a bareback rider, and for some time was a feature of the Sells Brothers' Circus. The mother of this family came to New York to live, after the death of her husband, and later became the wife of a well-known manufacturer of fireworks.

In 1870, while traveling in Cuba, Thomas Turnour met the Hanlons, the original eight brothers of that name, who were then acrobats, and, to quote Mr. Turnour, "the finest acrobats in the world." At the time Mr. Turnour was a feature of a variety entertainment in which one of his duties was to exhibit "dissolving views," as popular then as moving pictures are now. The Hanlons persuaded him to join them, and with them at a large salary he went through Cuba and thence to Mexico. This was the beginning of a connection which was to last, with one or two interruptions, for many years.

One of these interruptions occurred when Mr. Turnour assumed the management of the famous Davenport Brothers, the "spiritualistic" mysteries, and took them on a lengthy and very prosperous tour of this and several foreign countries. Another time Mr. Turnour left the Hanlons long enough to appear at Professor McClellan's old museum at 17 Bowery, in 1877, as assistant manager and lecturer, this being, by the way, his first appearance in America, his earlier appearances with the Hanlons having occurred in other countries. Before rejoining the acrobats he appeared, too, in Spain as a legitimate actor in support of a Spanish player famous at the time, named Ortise. In that country he displayed his versatility by launching on a short and exciting career as a bull fighter. Then he managed Kellar during a tour of Cuba.

Shortly afterward he returned to the Hanlons and remained with them until illness compelled his retirement a few years ago. In Fantasma Mr. Turnour played eighteen roles. He appeared in Fantasma for twelve years, the Hanlons with true theatrical superstition refusing to send it out the thirteenth season. In its place they produced Superba, in which Mr. Turnour was prominent, and which lasted them for about twelve years and enacted the matador from practical experience. Then they returned to Fantasma again. During the career of Superba Mr. Turnour portrayed nine or ten of its principal characters.

About two years ago Mr. Turnour again visited Cuba, as manager of the surviving brother of the Davenport Brothers, in a kind of revival of the sort of entertainment for which they were famous many years ago.

During this long and curious career Thomas Turnour has been the recipient of distinguished honors, having appeared before royalty and been presented with medals and diplomas as tokens of the admiration of these eminent personages. He has had the "downs" as well as the "ups," the bad with the good, and has taken them all bravely. His present illness he accepts with no great complaining, and one is reminded of his brother Jules Turnour's story about Grimaldi, the famous English "King of Clowns," of whom Dickens wrote. The clown, ill and feeling very badly, visited a physician. The latter looked him over for his ailment and then said, "Go see Grimaldi and laugh yourself well." The clown looked at the doctor mournfully and said, with a sigh, "I *am* Grimaldi."

A REHEARSAL NETS $2,000.

The Green Room Club's rehearsal at the Asbury Park Casino, held on July 23, netted the organization $2,000.

THE GRAND STREET'S NEW REGIME.

The change in management of the Grand Street Theatre marks the passing of the last of the half-dozen or so popular priced melodrama houses which New York supported a few seasons ago. The taking over of the theatre by Jacob Adler for the installation of a Yiddish stock company leaves the city without its usual "home of melodrama." Late in August, known as Adler's Grand Street Theatre, the house is to open with a capable Yiddish company under the direction of Edward A. Reikin, who will represent Mr. Adler in the management of the theatre. A. H. Woods' attractions, in the meantime, which were wont to appear at the Grand Street, will obtain their bearings hereabouts over in Brooklyn.

THE NEW PLAYS.

The Gay Hussars having set the pace, the openings of new plays and the return of old ones will follow rapidly on one another during August and September. Last night, after two trial performances at Long Branch, George Cameron's play, Billy, was seen at Daly's, and The Only Law, the joint effort of Wilson Mizner and George Bronson Howard, had its premiere at the Hackett. Both plays will be reviewed in next week's MIRROR. Last night, also, Paid in Full returned to the Astor Theatre.

THE GAY HUSSARS

FIRST AMERICAN REPRESENTATION OF A MUCH-DISCUSSED OPERETTA.

The Premiere at the Knickerbocker Theatre Gave Something of Admirable Quality and Left Something to Be Desired—The Story, the Music and the Rendition.

The Gay Hussars (Ein Herbstmanoever), Military operetta in three acts; book by Karl von Bakonyi and Robert Bodansky; score by Emmerich Kalman. English lyrics by Grant Stewart. English adaptation by Maurice Kirby Brown. Staged by George Marion. (Henry W. Savage, manager.)

Field Marshal Baron von Labonny, ... William E. Bonney
Baroness Treszka ..... Florence Reid
Baroness Risa von Marbach ..... Anna Bussert
Captain von Emmerich ..... Alonzo Price
Captain von Lorenty ..... Edwin Wilson
Lieutenant von Elekes ..... Robert Young
Volunteer Cadet Marosi ..... Muriel Terry
Sub.-Lieutenant Wallerstein ..... Bobby North
Sergeant Turi ..... Frank Russell
Herr Starke ..... W. H. Denny
Lajos ..... Frank Montgomery
Corporal Ludwig ..... Robert Clarke
Virag Corporal ..... John O. Hanlon
Private Fekete ..... H. T. Pinkham
Private Yrmin ..... Bernard Lyons
Captain Wulf ..... R. M. Frank
Major von Fritsche ..... Arthur Bauer
Captain Sturmfried ..... George Dwyer
Lieutenant Juricics ..... George Lamar
Lieutenant Coppler ..... Edward Leech
First Soldier ..... Henry Wilkes
Second Soldier ..... George Bernard
Third Soldier ..... Maxwell Pierce
Frau von Bergen ..... Ilon Bergere
Countess Olga ..... Pauline Winters
Frau von Schroeder ..... Sophie Witt
Countess Elsa ..... Violet Mack
Baroness Hapsburg ..... Mabelle Jones

Act 1. Before the Castle of Baroness Risa von Marbach.
Act 2. The ballroom of Baroness Risa's castle.
Act 3. The gardens of Baroness Risa's castle.
Time, the present.

Orchestra Director, Gus Salzer.

The Gay Hussars enjoyed a warm—oh, a very warm—and auspicious opening last Thursday night at the Knickerbocker Theatre, and how much more auspicious it would have been had Mr. Savage provided a cast worthy of the charming operetta both vocally and histrionically, for the plot developed a real live love story, almost psychological enough to lend a flavor of Pinero, the little melodrama unfolding through its three melodious acts. In brief, the plot which thickened uncomfortably fast and almost ran away from the principle, is as follows:

Now once upon a time—but here I am usurping Sergeant Turi's honors, so I'll tell the story in my own way. Baroness Risa—the lady in question, and the heroine by right of precedence—loved and was plighted to Captain von Lorenty, of the Hussars. This was years ago, of course; and then the stream of true love evidently did not run smoothly, for she was forced, with the delightful inconsequence of operatic ethics, to jilt the dashing captain and marry a rich old baron who was obligingly deceased by the authors before the first curtain. The opening of the act discovers the charming Risa, with her stunning lady friends, discussing the advent of the Fourteenth Hussars, who are assigned to her castle to protect her estate in event of the coming of the enemy. In looking over the "Army and Navy Club Directory" Risa discovers that the commanding officer of this detachment is none other than her jilted lover, Captain von Lorenty, whom she has always passionately loved. In fact, everything the dainty baroness does is extremely passionate, and she is a first-class actress if she cannot sing. Well the inevitable meeting takes place and Risa's timid advances are coldly and contemptuously received by the haughty captain, who declares he will spend the night in the open air rather than accept the hospitality of the woman he once loved. Whereupon, after a tearful duet and finding that she pleads in vain, the baroness runs back to the castle, vowing vengeance. After her departure the soldiers gather around the fire and a bit of good and effective character work is done by Frank Montgomery, who, recognizing the captain, breaks down the strong reserve of the strong hero by sharing with him his humble supper of bread and wine. This scene is most beautiful, as well as artistic in its arrangement, particularly the slow curtain on a dark stage, with the captain's lighted cigarette as the only beacon and the unfinished story of the sergeant to his nodding men, who probably said "bone" in their dreams. The second act shows the ball in full swing. A counter love story running through the play is the hopeless attachment of Volunteer Cadet Marosi for the daughter of the field marshal—Baroness Treszka—who in turn fancies herself in love with Captain Lorenty.

Well there are all having a very gay time when the sound of cannons are heard. Great commotion takes place, but the baroness, thinking it a scheme of the captain to interrupt the festivities, soothes their fears and the dance continues. Then an orderly rushes in (it's all very dramatic and like Gillette in its denouement), but the Hussars, with the wine of the dance in their blood, refuse to credit the news that the enemy approaches. The gayety continues, when at the psychological moment Lorenty dashes into the ball room, reproaches his fellow officers and asks if they are suddenly bereft of their senses. Realizing the seriousness of the situation, there is a general scurry for helmet and sabre, and the gallant Hussars rush to the front to quell the enemy.

As the captain turns to follow his men Baroness Risa's moment has come. The captain in the first act had sworn that did he dare to enter her castle he would, as a true son of Hungary, "dance like a devil, drink like a fish and make mad love to a woman." Whereupon Risa maliciously reminds him of this and holds him to his word of honor. In vain he pleads with her to allow him to join his men, but she is inexorable. Just here the plot can't help becoming a bit like goulash, but it is very carefully explained in a foreword that the military sense of honor in Europe is very strong. Finding prayers unavailing, Lorenty allows the demon of Gypsy abandon to devour him. He turns the table on Risa by proposing to the astonished Treszka, and after a wild Hungarian czardas he consumes many quarts of red wine, to the horrors of the now thoroughly repentent Risa, who begs him to desist and join his regiment before it is too late. At this moment the hussars return under arrest by their superior officer the field marshal, and Lorenty is stripped of his buttons and faces court-martial for deserting at the moment of action. At this, Risa, overcome by her part in the undoing of the man she loved, faints at his feet and the curtain falls amid consternation. The third act is short and serves only as a subterfuge to gather all aching hearts into the right fold and patch up all differences. The captain takes his Risa and Marosi his Treszka, and all ends well.

The plot was evidently fumigated so as to earn a clean bill of health, and it is a wonder the music was not also made so sanitary as to avoid contagion. However, it was contagious enough in spots to be catching, though I fear the operetta is not congested with "hits." The music possesses the inimitable, evanescent quality of the insinuating Viennese, running mostly in the minor, now and then approaching Puccini in its harmonic construction. The love theme, to the lyric of "Silver Moon," a rarely beautiful melody with all the swing and lilt of passion music, is equal to both The Merry Widow and The Waltz Dream. But that is all, for apart from the ensemble chorus The Gay Hussars, which was stirring and snappy, ending with the characteristic Hungarian shriek, the score lacks the effervescent quality running through the Lehar and Strauss operas.

What a pity there were not good voices in the cast! Anna Bussert, who was the Baroness Risa, was absolutely indistinguishable above the orchestra, although her acting was very sincere and convincing at all times. Edwin Wilson as Lorenty was hopelessly miscast as both singer and actor, and, by the way, where was Arrin Johnson? Could we have seen Donald Brian in the role—but he wasn't! And Mr. Wilson did the very best he could, I am sure. I fear the part of Lorenty requires real dramatic ability. There was a little too much of William Bonney as the Field Marshal for a hot night. He should appear on the installment plan according to temperature. Little Miss Reid as Tresza developed amazingly as the plot thickened. At first she was distinctly anemic, but romped up the ladder in the third act in the only interpolated number, "O You Men," an Americanism that jarred upon one's sensibilities after the soft Magyar melodies so skillfully woven in the orchestration with the seeming hand of a Dvorak. Marosi, the best part in the play, in the hands of Muriel Terry suffered for lack of the magnetic sparkle which should be infused in it, though her song, "Please Give Me a Kiss," was neatly rendered, and if I am not mistaken will prove the hit of the piece. Bobby North, the erstwhile vaudevillian, in spite of Hebrew dialect, literally carried off the entire comedy spurs as the sub-lieutenant of the militia, who, with his burlesque army of military misfits went through some manœuvers which were side-splitting in their comicality. Even the omnipresent claquers, who were not very discriminating in their applause, much to the annoyance of the audience, were not forced to take the initiative in encores. Mr. North got more than his share. His song, "My Friend Lebel," is really good, though it might have been taken almost note by note from the Loftus "Yankiana" march. But it's a sure enough hit for Broadway. The best voice in the company belonged to a minor character, Corporal Ludwig, played by Robert Clarke, who sang two gypsy folk songs with real feeling and genuine expression. It was the one note of real atmosphere in the play. There were no show girls, but many beautiful gowns, the chorus and ensemble sang in splendid unison, and there was not a flaw in the outward working of the technical machinery. A welcome diversion was created by a lack of the inevitable opening and closing choruses—though the dialogue drags unmercifully in spots, the first act being the best by far, and the dancing of Marosi and Treszka in the second act should be properly rehearsed. It was amateurish to a degree of painfulness. In Europe every principal in comic opera is a carefully trained singer as well as actor, and there would be more successes than failures in these imported musical gems were the casts more capable and more judiciously selected. The trouble is that when managers insist on going to other countries for stage material they should select goods that do not contain too much local color, particularly the military atmosphere, for here we pay the soldier his thirteen per and beans and never worry about him after that. Our military word of honor carries as much weight, I suppose, as the other fellow's, but it was a bit of a strain on the sense of humor of the audience last night when Lorenty registered his declaration to "put a bullet" through his head, and a genuine laugh shook the good-natured but perspiring first-nighters. I fear The Gay Hussar does not live up to his title in melancholic moments. I hesitate for his future in America, but at least it will serve as an excellent "what to avoid" for the Messrs. Shubert.

C. SHARP.

CUES.

The Eastern Stubborn Cinderella company, which closed last season in Boston, will start rehearsals there again on Aug. 4. George Romain, last season with the Western company, will put on both productions this year.

Irene Feeney has been engaged for the American Girl in Little Johnny Jones.

Ruby Bridges has been signed by Joseph Weber for The Climax.

Henry Sandmeyer, Jr., manager of the Majestic Theatre, Peoria, Ill., has been in New York helping to arrange Winter dates for his house.

Ada Boshell, Chestnut St. Theatre, Phila.

CHICAGO'S SUMMER ACTIVITY

To Begin with The Climax—Follies of a Day—Summer Parks—A Retrospect—Early Openings Announced—Colburn's Notes.

(*Special to The Mirror.*)

CHICAGO, Aug. 1.—Oddly the new season in Chicago begins with The Climax. In this play, which will begin a run at Powers' to-night, there are only four characters, and in contemplation of this fact an actor has said that pretty soon the producers will paint the actors on the scenery. Thus the managers will be saved a great deal of annoyance and the artists will have leisure for some such useful employment as tilling the soil or breaking rock.

The Follies of a Day opened the new season at the Great Northern yesterday, and the new stock company at the Academy last week offered a little preliminary activity for the theatregoers of the West Side. Next week the National Theatre in Englewood will resume with The Burgomaster, and The Goddess of Liberty will reopen the Princess on Aug. 10. The Beauty Spot will have come to the Garrick, and the new season of 1909-1910 will be fully started.

It can hardly be said that the Summer season of 1909 has proved that the theatre in the amusement park is a success. The experiment at Sans Souci, from which the original promoters withdrew suddenly at what seemed its climax, has the surface indications of not returning sufficient money on the investment. Under the star system the artistic worth of the productions was considerable. The opinion has been expressed that in Chicago, where downtown theatres are open in Summer, the public cannot be depended on to support theatres in the amusement parks.

In the course of the Summer those who would withdraw the stage entirely from the commercial world into that of literature and art, and would apparently prefer to see plays under the restrictions of Fullerton Hall in the Art Museum, have had their own Ben Greet indoors and al fresco at Ravinia Park and the gardens of the University of Chicago. They have had Midsummer Night on midsummer nights, with a real moon, burnished, hung and set as no "prop" moon ever was.

From the box office viewpoint, which the real moon enthusiasts disdain, the Summer season downtown in Chicago has been unexpectedly successful. A few have failed, and alas! among them Richard Carle at the Colonial. Even The Tenderfoot could not save him. Dollars have streamed into the Illinois, the Grand Opera House, the Studebaker and the Garrick tills, and it seems and still are streaming. The Candy Shop, The Traveling Salesman and A Gentleman from Mississippi have by no means outstayed their welcome. What any or all of the "six best smellers" of the late unpleasantness last season in New York would have done may be conjectured, but it is certain that three thoroughly genial productions, all as clean as clever, The Candy Shop, The Traveling Salesman and A Gentleman from Mississippi have done finely. The last mentioned is expected still to be drawing large audiences at the close of its engagement early in October. Manager Harry Hamlin is to be congratulated on selecting one of the best Summer plays ever offered in the city.

On account of the active interest which the rival theatrical powers take in each other, Chicago will probably have many more plays this season than last.

Bookings at the National Theatre, which is the Great Northern of the far South Side, include Rogers Brothers in Panama, The Time, the Place and the Girl, The Cat and the Fiddle and The Isle of Spice. Manager Clifford has had a number of improvements made during the Summer and presents his new theatre in exceptionally handsome condition.

The Blue Mouse, with Mabel Barrison, after breaking all Summer records at the Garrick, will give way to The Beauty Spot on Aug. 15, with Jefferson De Angelis as the star. In the company is Elleene Kearney, once merely a Chicago girl. She is now a show girl.

Going Some will follow The Beauty Spot at the Garrick, and then Louise Gunning in Marcelle.

The Shuberts have arranged to keep Walker Whiteside in The Melting Pot at the new Comedy Theatre, New York, all the coming season.

There are almost as many stars in The Candy Shop at the Studebaker as there are twinkling in the ingeniously sky ceiling of the lofty Coliseum Gardens.

May De Sousa has gone to Duluth and northern Wisconsin for a pleasure trip.

Word has been received here that Albert Phillips and Leila Shaw, who played the leading parts last season in the stock at the Marlowe, were married recently in the East.

George H. Shone, who has been a member of several opera companies, began singing last night as soloist with Ferullo's band at the Coliseum Gardens. He has a rich baritone and uses it in a thoroughly cultivated manner.

There is a story going about here that Richard Carle is in a quandary over a sudden development in his negotiations with the Shuberts. It is said that when first asked to become a Shubert star he named a salary he thought they never would pay. Recently they indicated the figure was satisfactory. The other horn of the dilemma is a complete divorce from Klaw and Erlanger.

Eugene McGillen, who used to be stage director at the College and a member of the stock at the Bush Temple, also stage-manager of The Man from Home during its run at the Chicago Opera House, will have a stock again next Summer at the Fuller, Madison, Wis. His present successful season there with Virginia Keating as the leading woman will close Aug. 22.

Hans Linnè, the able musical director with the Carle companies, will be with him again next season, probably in The Straight Crook, in which Mr. Carle will double from the gentleman to the crook.

Robert Dudley has succeeded Edward Ellis as the homesick drummer in The Traveling Salesman at the Illinois. Mr. Ellis has gone East to fill another engagement.

Ruth Tomlinson, of The Blue Mouse company, has been engaged by the Shuberts for another production this season.

Princess Wah-ta-Waso, a pretty Indian girl, has been engaged by Manager W. M. Mann for the leading role in As Told in the Hills.

George Klimt's Players in Lena Rivers opened the season at the Academy last week. The play was staged nicely, played well, and together with the newly decorated house and large audiences gave an impression of prosperity and a promise of further success. The dramatization of this widely read novel, Beulah Poynter's, has been given here in several theatres, but has not been better done. Isabelle Randolph, who took the lead at short notice, Anne Bronaugh being kept in a hospital by severe illness, gave a very sweet, sincere, appealing characterization which aroused the audience to applause frequently. She showed sufficient strength when demanded, sang a solo artistically, and fairly established herself in the hearts of the patrons during the week. John Lane Connor, who was the leading man of Mr. Klimt's players last Spring, showed improvement as Belmont. He did the Lena Rivers love scenes with a sameness and sincerity which carried conviction and showed excellent judgment as well as ability. Margaret Neville as Caroline Livingston succeeded for the most part in avoiding the staginess and excesses of women villains, and George Fox was good as Slocum. The rest of the capable company included Guy Coombs as Livingston, Charles Peyton as Rastus, Nellie Holland as Mrs. Graham, May Randolph as Granny, and Elsie Williams as Anna. Miss Randolph was kindly "lent" for last week by Manager Marvin, Manager William Roche, of the Bijou of the People's,

and Academy, will open the Academy next Sunday with The Eye Witness. The theatre will appear in a handsome new dress. Manager Roche has a choice selection of melodrama bookings, in conjunction with the Globe, formerly the International, which will be used this season by Stair and Havlin in place of the Alhambra. One of the Globe bookings in September is Dare Devil Dan, one of W. F. Mann's productions, with musical numbers, which will be seen the week of Aug. 26.

The Girl I Left Behind Me will be the bill at the Academy for the stock company next week.

Harry Davis, manager of The Chorus Lady, which has been in London, arrived home on the *Cedric* last week. He will continue as manager of the same attraction next season, and F. B. Brunner, formerly a newspaper man of this city, who was advance representative last season, will continue the coming season in the same position.

After the six or eight weeks of The Third Degree at the Illinois, Robert Hilliard will play an engagement there in A Fool There Was.

The run of The Candy Shop at the Studebaker continues to be indefinite, although David Montgomery and Fred Stone are to fill an engagement there in the early Fall in the new play written for them by George Ade.

Fred C. Ebert, who has been manager of The Great Northern for several years, will remain during the coming season with about the same staff as last season: E. L. Hardee and Z. Dewey in the box-office and George C. Taylor in the advertising department.

Following The Follies of the Day at the Great Northern, Graustark will be seen for a week, then Babes in Toyland, and Wildfire with Will Archie.

The Chorus Lady with Rose Stahl will be in Chicago three weeks this season, but whether at Powers' again or at the Illinois has not been decided. There is a tendency this season to book more dramatic attractions at the Illinois on account of the runs made by The Traveling Salesman and other plays and the liberal patronage of Wildfire with Lillian Russell. It is said more of the syndicate musical attractions will be booked at the Colonial the coming season than usual.

Beulah Poynter's long stock engagement at the Alhambra will close this week. The stock company will be continued indefinitely, with The Struggle for Gold as next week's bill.

The bills this week: Grand Opera House, A Gentleman from Mississippi; Garrick, The Blue Mouse; Powers', The Climax; the Illinois, The Traveling Salesman; Studebaker, The Candy Shop; Great Northern, Follies of a Day; Academy, stock in Cripple Creek; Alhambra, Beulah Poynter in Lena Rivers.

Grace George will have a month at the Grand Opera House this season, February, in A Woman's Way and The School for Scandal.

Ruth White, who will make her first appearance this season in The Burgomaster at the National next week, will sing a new song of her own composition.

Rehearsals of Harry Askin's production, Lo, will be held at the Colonial, and the first presentation on any stage is to take place at Waukegan on Aug. 28.

Claribel North, who was leading woman for William Macaulay last season, will support Beulah Poynter this season in Lena Rivers. The tour will begin at Columbus on Aug. 19.

The Mascot at the Sans Souci Park Theatre last week suffered rather less in the presentation than The Mikado the week before, but the lack of voices and of acting was almost as wonderful. Ethel Balch was kittenish as Bettina and pleased many in the audience. Steve Stott was a good looking shepherd and sang acceptably. Adelaide Francis sang Fiametta with a fair voice, but her efforts at acting were deplorable. Charles Huntington was not particularly depressing as Lorenzo and Lon Chaney as Rocco was equally praiseworthy. The chorus was a St. Louis dream of fair women offered by Joe Oppenheimer of that city. They were of many sizes and shapes, and exhibited a great variety of startling makeups, especially on their faces. One young woman had red about her eyes in rings, giving her the sweet expression of a wall-eyed woggie bug. It was hard to murder Audran's music, and much of it got enthusiastic applause. This week Said Pasha.

Margaret Neville will have the lead in Hal Reid's Cripple Creek at the Academy this week. Hazel Rice, a clever little child actress, will play Tattoo.

Freda Siemons, who has been playing in her own Sweetest Girl in Dixie, will be under the direction of the Rowland-Clifford Company this season. The same company will have The Cowboy and the Thief, two companies playing The Minister's Daughter and Jane Eyre and Thorns and Orange Blossoms.

Bob Adams, the song writer, recently at the Majestic in a vaudeville sketch, will be in the Askin production at the La Salle if the Askin forces capture the place.

OTIS COLBURN.

MILWAUKEE.

Love's Young Dream Given a Pleasing Production—Bright Prospects for Business.

Love's Young Dream was the play selected for the second week of the Evelyn-Baker special engagement at the Shubert, and the first performance by the Brown-Friend Players July 26 was witnessed by a large sized audience. The play gave an excellent chance for Miss Evelyn to demonstrate her emotional abilities, and she took advantage of the opportunity. The opposite part was extremely well played by Lee Baker, although the part is not a grateful one. Robert McWade is again proving his value to the co. and contributed an excellent character study. Barry O'Neil and Anita Van Buren contributed the greater part of the comedy. Thomas Emory and Gwendolyn Piers played the juvenile characters in a refreshing manner. Arthur Buchanan scored in a small part. The other parts were all well played and the scenic equipment was first class.

Local theatrical circles livened up a little commencing 31 by the reopening of the Majestic, with the premiere performance of the Goddess of Liberty by the Princess Stock co. of Chicago. Great preparations were made for this production and the co. was headed by Sallie Fisher and George Parsons. Mort H. Singer had the production under his personal supervision and Will A. Singer is the manager. H. Coleman stage manager and Hilding Anderson musical director.

The New Star reopened 31 with The Umpire co., headed by Edmond Hayes.

George Foster Platt, well known in Milwaukee as the stage manager of the old Thalhouser co., has returned for the home-coming. Mr. Platt comes direct from San Francisco, where he has been engaged as director of the Alcazar Stock co., and is on his way to New York to prepare for the opening of the New Theatre, for which he has been engaged as stage director. His many Milwaukee friends are extending their congratulations on this well deserved promotion.

A. L. ROBINSON.

MINNEAPOLIS.

The Lyric Stock Company Made Good—New Scenery for Salvation Nell.

At the Metropolitan, My Friend from India, as given by the Ferris Stock co., attracted good sized audiences. Francis Pierlot was the barber, Pete Raymond appeared as the irascible father, and Florence Stone was Marian Hayste. Salomy Jane, with Dick Ferris and Florence Stone in the cast, will follow.

The farewell week of the Lyric Stock co. was devoted to an excellent production of The Marriage of Kitty. Corinne Cantwell appeared in the title-role with much success, and was ably seconded by Helen Wilton, W. H. Tooker, and Julian Noa, while Benedict MacQuarrie, John Alexander, and Claire Colwell fully rounded out the cast. The Lyric co. is the best ever seen in the city and has played with great success since its opening Sept. 21, 1908. It is probable that the house will play the Shubert attractions until the new Shubert Theatre is completed early in January, 1910, at which time it is expected that stock performances will again be given.

Mrs. Fiske, in Salvation Nell, gave three performances at the Lyric Theatre 2-4. The Lyric's scenic artists painted new scenery for this performance, her entire production having been destroyed by fire in Montana.

Thurston Hall closed 22 with the Ferris Stock co., which returned to New York.

CARLTON W. MILES.

SAN FRANCISCO.

The Merry Widow's Success—Augustus Phillips to Open Here—Business Good.

If the Merry Widow were to continue and repeat another three weeks' engagement at Gottlob and Marks' theatre the seats would be entirely disposed of, as was the case from the beginning and included Saturday night, July 25. Three matinees were given with free list entirely suspended. Polly of the Circus, Sunday evening, July 25.

Silver Girl at the Alcazar played for one week and a half and ended July 25, with The Girl and the Judge scheduled to open July 26.

The Lion and the Mouse and The Great Divide are noted for early presentation.

At the Valencia, Too Much Johnson was produced week July 19-25, with the following in the cast: Paul McAllister, Robert Homans, George Osbourne, Charles Dow Clarke, Robert McKim, E. G. Chisbee, Gilmore Walker, George Breed, George and Carlos von Bilix, Lillian Andrews, Grace Travers and Edith Lyle. The next to open was At the White Horse Tavern, July 26. Item: George Foster Platt, who managed the stage of this house so satisfactorily for a number of months, left for New York, July 20, to take charge of the New Theatre in New York.

The Princess has completed the Italian Grand Opera season, which lasted until July 25 and the regular season commenced July 26 with The Belle of New York, with the following cast: Octavia Broske, Olga Steck, Marta Golden, Edwin F. Mesary, Arthur Cunningham, Sidney Dagwey, Robert Wilson, Budd Ross, Alfred Duncan, Harris Maguire, Chas. Sinclaire, stage director, and Jack Haynes, musical director. Loverich and Campbell, managers.

The Orpheum had an excellent bill July 19-25, and a better one to follow commencing matinee Sunday, July 25.

The American is going on nicely. The Duel was the bill, July 19-24, with Tennessee's Pardner, July 25.

The Chutes is again popular with the seaside railway and other outdoor attractions. The theatrical bill had the following numbers: Royal Banda Roma, Desperado, Demon, Florence Spray and motion pictures.

Mr. Mazuma was the bill, July 19-25, with the first appearance of William Auerbach and Blanche Buford. This house has been doing well with its musical sketches.

The Papke-Ketchel fight was produced at the Novelty on the canvas, July 22, and continued for a week.

Item: It has been definitely settled that Augustus Phillips, the new leading man for the Alcazar Theatre, will make his introduction to our city in The Squaw Man on August 9, and Miss Vaughn, who is to have the opposite, will not return until the end of August, when she will make her first appearance at this house in The Lion and the Mouse.

A. T. BARNETT.

SEATTLE.

Walter De Leon and Emma Bunting are Clever—The Bromley Benefit a Success.

The attraction at the Moore was The Morals of Marcus July 19-24, matinee 24, with Marie Doro as Carlotta, who made the most of the unique, interesting and difficult character. Edwin Arden as Marcus acquitted himself with skill and ability. Marie Wainwright, Mary K. Taylor, Fred Tiden, and the other members of the cast rendered efficient support. Three Weeks 25-31.

At the Alhambra The Blue Mouse 18-24 entertained and amused houses averaging good business. Elsa Ryan was clever in the title-role. The numerous funny situations were skillfully handled, eliciting much merriment. Same attraction 25-31.

The Blue Moon 18-24 was presented at the Grand by Ferris Hartman and his efficient co. in a manner that evoked liberal applause. The audiences ranged from medium to large. Dorothy Morton in the title-role showed skill as a vocalist. Mr. Hartman as Private Charlie Taylor displayed his usual cleverness. Walter De Leon scored in his characterization of Bobby Scott. The Answer 25-31.

Emma Bunting and co., at the Seattle, appeared in Coon Hollow 18-24, which pleased medium and large houses. Miss Bunting as Georgia Beehymer invested the character with considerable interest and vivacity. The support was first-class. Same co. in A Girl's Best Friend 25-31.

Among those who took part in the Bromley benefit performance matinee 25 at the Grand were Elsa Ryan, Lena Panter, the Werthleys, the Kampa, Dorothy Morton, Ferris Hartman, Walter De Leon, Maurice Davies, Aileen May and co., Vera De Bassini, Charles Winninger, Raymond A. Payne, Rose Barnes, Christine La Barraque, Carl Pressley, and other talent. A substantial sum was realized for a very worthy object. The whole affair reflects great credit on all who took part, including Mrs. F. A. Cooke, who inaugurated the movement; Mr. Cort, who donated the theatre, and all who contributed their services free, so that there were no expenses whatever to be deducted from the receipts. The performance was a great artistic success and the attendance was S. R. O.

The Exposition, which continues to draw a large daily attendance, is the center of State, national and international conventions of various kinds. The National Editorial Association held its sessions 19-24 with a good representation from different parts of the country. The hotels and apartment houses are doing a brisk business, and in some sections of the city difficulty is found in providing adequate accommodation for the large number of visitors.

BENJAMIN F. MESSERVEY.

INDIANAPOLIS.

F. E. Moore's Indian Players Are Doing Well—The Park Theatre Opens.

For the past two weeks two open air attractions have drawn large crowds. One, the performance of Hiawatha by the F. E. Moore co. of Indian players on the banks of the canal at Fairview, has been so popular that the engagement was extended throughout July 26-31, which is the closing week. One of the features of the performance is the reading of the poem by Clinton Lloyd. The other, a downtown attraction, is the accordion playing of two young Italian brothers, Dominic and Philip Dagostino, who drew large sidewalk and automobile audiences nightly in Monument place, near English's Theatre, entertaining every one with their music.

The Park, which opened 31 with The Sunny Side of Broadway, is the first of the theatres to open the season of 1909-10.

PEARL KIRKWOOD.

BOSTON THEATRES RESIST HEAT

Merely Mary Ann Replaces Joan of Arc—Escaped from Sing Sing—Early Openings Promised—Players Gossip from Benton.

BOSTON, Aug. 2.—It is good-by to Joan of Arc and welcome to Mary Ann at the Orpheum this week, for Lindsay Morison has found two weeks of his mediæval production quite enough for the hot weather season, and he has established a record with this work. Now he goes back to works of lighter vein and presents Merely Mary Ann, which has not been given here since the days of Eleanor Robson's presentation of it. The production was one of the best of the Summer, and the well chosen cast did fullest justice to the comedy. The slavey shows Mary Sanders in a new line of character, and Howell Hansel does full justice to the hero.

Escaped from Sing Sing is a melodrama that has been revived time and again at the Bowdoin Square, and it was given again this week, although Dominick Murray was not here to appear in his old character. The thrilling scenes were all well given, for the players were familiar with the piece from earlier revivals. Charlotte Hart is back from a well earned vacation, and gave the heroine with real effectiveness.

Norumbega Park turns again to musical comedy this week and gives The Brinkley Girl with the same cast that has been seen at other resorts near this city. Matt Ott has succeeded in catching the fancy of park audiences by his lively works, and this is one of the best of them.

The Grand Opera House will be the first of the city playhouses to reopen its doors for the new season. The date will be Aug. 7, and Convict 999 will be the first melodrama to be given. The Columbia will open on Aug. 14 with Miner and Marion's Jardin de Paris Girls.

It looks as if there would be a turn in the courts to settle the place in which The Three Twins will be played in Boston. It had been booked at the Majestic, but then the date was canceled so as to get a longer running at the Boston, to open the season there the last week in August. The suit for an injunction against Manager Joseph M. Galtes, Clifton Crawford and Bessie McCoy has been brought by the management of the Majestic.

Edgar L. Davenport has been in town for a brief vacation and now goes to Duxbury, where he will be entertained by his sister, Mrs. William Seymour. Mr. Davenport has just written a new one-act play, but he will not be in it himself, as he is to continue in the forces of Charles Frohman.

H. Price Webber was in town all last week concluding the engagements for his Boston Comedy company, which will have important changes in its personnel in the tour which will open at Richmond, Me., on Aug. 4. He was especially fortunate in his choices, so that his company will be the best that he has ever sent out from Boston.

The Coburn Players will give a performance of The Canterbury Pilgrims in the Harvard Yard Aug. 5 for the benefit of the Harvard Summer School students, unless it happens that it rains at Gloucester, 4, when the pageant is given, with President Taft as the chief spectator. The production was given here at Radcliffe last June, so that Bostonians will be moderately familiar with these pilgrimages to Canterbury by the close of the Summer.

All the seats in the orchestra and the first five rows in the first balcony of the new Back Bay Opera House have been sold in advance to stockholders, and now the rest of the house has been thrown open to subscription sale in season tickets. That gives a pretty slight opportunity for the general or occasional public when it comes time for the opening of the house.

Mrs. Otis Skinner is one of the patronesses for the ballet pantomime which is to be given in rural surroundings at Nyannis port for charity this week. The piece is called The Idyl of the Woods, and it was arranged by Virginia Tanner, the Radcliffe graduate, who is as clever in dancing as she is in dramatic criticisms.

Miss Petticrate starts out early this year, and begins its tour in the Provinces to-night.

Mrs. Alan McIntosh and her daughter Bobo have gone to the Maine Provinces to visit Mrs. McIntosh's early home. Her other daughter, Louise (Mrs. Robert Rogers), is in New York, where she is to play under the management of David Belasco.

General Whitney, of the State police, has started out again after the child players, and the latest to be stopped was Priscilla Sheldon, the daughter of May Sheldon, who has been doing song and dance work in Harry La Morris' company in the parks.

Signor Tito Ricordi, the Milan publisher and manager, has been asked to become a member of the honorary advisory committee of the board of directors of the Back Bay Opera House. He has declined, as his position in the house of Ricordi makes it impossible to ally himself with any one house, but in his letters he expresses the greatest appreciation of the work of Eben D. Jordan for this house. Word has come from Alice Nielsen that she has gone to her Summer home in Italy, where she is studying Madame Butterfly and Romeo and Juliet for next season.

Pauline Frederick, whose home is in this city, will not retire from the stage when she becomes the bride of Frank M. Andrews, the millionaire architect of New York, personal and business associate of Charles P. Taft, the President's brother. The marriage will be performed in the early Fall. Miss Frederick was leading woman with William Gillette in Samson, but she made her first Boston popularity with the Rogers Brothers.

Amy Grant has been at the North Shore reciting Salome—not the seven veils kind—for society patrons. She was at the Majestic at the North Shore Grill.

Edwin Denison, who is the oldest member of the stock company at the Bowdoin Square in point of service, will be given a benefit next week. The bill will be Beware of Man, with the full stock company in the cast.

Michael O'Brien, manager of the Scenic Temple, surprised his friends a fortnight ago by being quietly married to Jessie M. Creser. His bride was formerly a teacher of elocution.

Florencio Constantino, the tenor, is finishing his South American opera season at Buenos Aires and will come to Boston by way of Paris. He has had a most successful experience below the equator.

Edwin Booth Grossman, the grandson of Edwin Booth, is at Bar Harbor with his wife. His parents were married in the Beacon Street residence which was afterward the home of William Dean Howells, the novelist, and later still of Mrs. Evelyn Greenleaf Sutherland, the dramatist.

The Shoe and Leather Fair ended very quietly indeed. It did not prove much of an opposition to the few theatres which were left open, and the final week a receiver was appointed by the courts. As a last straw Harry Luther was engaged to do press work, but it was too late.

Black Beauty is to have a new chapter in its history. Having been played in dramatic form with Neil Tuomey in the leading character, it will now be taken out as a vaudeville sketch.

Margherita Sargent, who has been with Francis Wilson for the past two seasons, is at her home in West Medford for the Summer. She played the leading part in The Horse Thieves at the Neighborhood Club last week at a special performance.

JAY BENTON.

ST. LOUIS.

Peter Pan—In Missoura—The Amaer—A New Theatre—Notes.

ST. LOUIS, Aug. 2.—The big trio of attractions last week were a revival of Peter Pan, a revival of In Missoura, and a revival of The Amaer. At Suburban, Marguerite Clarke made her dramatic debut in Peter Pan. The production was pronounced the most pretentious of any attempted by the Suburban people. Miss Clarke was accorded little short of Maude Adams in her excellent portrayal of Peter Pan. The audience not only signified their belief in Miss Clarke, but called her before the curtain several times. Frances Nielsen, as the real mother of Wendy, made much of a short part. Angela McCall portrayed Wendy with much sweetness and grace. Harry Hedwick brought gentlemanly humor to the pirate captain. Morris McHugh as Cookson did well. The remaining players as pirates, Indians, etc., added much toward excellence.

Nat Goodwin in his closing week, which is also the closing week of the Delmar dramatic house, appeared in In Missoura. The drama of the Democratic Missouri region abounds in strong situations and rich humor. Mr. Goodwin was ably furnished and real as Jim Hadburn, the Sheriff. Frances King as Kate Vernon, charmed with learning among the unlearned, was very good. Alice Gale showed herself a very capable character actress as Mrs. Jo Vernon, and opposite her, William McVay as Jo Vernon, was sterling. Marion Willard, ingenue, was distinctly a success as Lisbeth Vernon sweetheart of Dave, well portrayed by Walter Thomas. Darby singing was an excellent feature.

Frank Mouton at the Delmar musical house in The Amaer, last week drew patronage and laughter. He is adding to his popularity each week. William H. Rhoades as Crackenmill ran well with Mouton as the Amaer. William O. Stewart's baritone surrounding Carl Gantvoort, was welcomed heartily as Ralph Winston. Edward S. Metcalfe, given an opportunity as the bandit leader, made much of it. As an American girl Ann Tucker scored. Dorothy sang winningly as ever. The remaining members of the cast were capable, as usual.

Lemp's Park last week offered Billy Allen's Musical Stock co. in The King of Kokomo, to good patronage. New songs were well interpolated. Billy Allen is proving a drawing card.

In the Hands of the Czar, a thrilling melodrama, presented at Eclipse Park by the Stanley Stock company, fared well.

Bills this week: Suburban, Marguerite Clarke in Peter Pan; Delmar Musical, Frank Mouton in The Chimes of Normandy; Lemp's Park, Allen's Stock company.

Nat Goodwin on Sunday, July 25, celebrated his birthday, giving an informal dinner in his tent at Delmar Garden to the members of the company. He acknowledges fifty-two years. Closing his engagement Saturday, Mr. Goodwin started for Boston for a day, thence to Europe to join his wife.

Charles H. Weston, the dog of the Maude Adams Peter Pan company, played the same part at Suburban Garden for the 172d time last Sunday.

The Bachelor, a new Clyde Fitch comedy, will be an early attraction at the Garrick.

The Golden Garter, a new play by Edward E. Kidder, with Marguerite Clarke in the leading role, will be put on at Suburban Garden on Aug. 16.

A modern theatre and office building at an estimated cost of $250,000, will, according to the plans of the syndicate which has purchased the lease, replace the old Grand Opera House at Sixth and Market. The Grand, during the coming season, will be a low priced continuous vaudeville house. The Columbia will book higher class vaudeville even than heretofore.

The Countess Venturini, who will follow Marguerite Clarke at Suburban Garden Aug. 27, arrived in St. Louis Sunday, July 25. She will appear in a repertoire of parts.

FREDERICK LOUIS DOYLE.

WASHINGTON.

Cousin Kate at the Columbia—The Academy Opened—Other Openings.

WASHINGTON, Aug. 2.—The fourteenth week of the Columbia Players' notably successful Summer season at the Columbia Theatre ushers in another admirably selected play in Hubert Henry Davies' three-act comedy, Cousin Kate. The offering provides this excellent company opportunities. Julia Dean, who has achieved pronounced success in a wide range of leading roles during the season, gave to the role of Kate Curtis an artistically winsome characterization that delighted her admirers. Orme Caldara had in Heath Desmond a character that strongly displayed his sterling qualities. That favorite young comedian, Everett Butterfield, was in his element as Bobby Spencer. Other engaging and well rounded impersonations were the Rev. James Bartlett of Alexander Frank, the Hon. Spencer of Ruth D. Blake, the Amy Spencer of Laura Oakman, and the Jane of Ruth Chatterton. The production was under the personal supervision of Stage Director Frederick A. Thomson, to whom credit must be given for much of the season's tremendous success. Next week, Charley's Aunt.

The regular Fall and Winter season of the Academy of Music commenced to-night with an audience that crowded this popular priced home of melodramatic offerings. Al H. Woods' scenic production of Walter Lawrence's drama, The Workingman's Wife, is the initial offering. An excellent company interprets the leading roles. The Academy presents in its new decorative dress an unusually brilliant and handsome appearance. John W. Lyons continues as the popular manager at the head of the old working forces. Next week, The Gambler of the West.

Manager L. Stoddard Taylor of the Belasco Theatre, left Sunday for a short vacation preceding the early opening of the Belasco's season. Mr. Taylor took the all-sea trip to Boston where he will join his family. From there, several of the Maine resorts will be visited.

Notwithstanding the big success of the stock season, the Columbia Theatre will probably close in the height of its popularity with the presentation of A Poor Relation, following Charley's Aunt. Anyway, the season will be extended but a week beyond that time, as a week at the least will be needed for preparing for the regular season which commences Labor Day with Cohan and Harris' George Evans Honey Boy Minstrels. In the presentation of A Poor Relation, Frederick A. Thomson, the stage-director of the Columbian players, will appear in Mr. Russell's role of Noah Vale.

Arthur B. Benson, press representative of the Belasco Theatre, and this Summer of Luna Park, has become the owner of a handsome motor boat and takes what little vacation he can get from his duties in flying trips to Norfolk and Chesapeake Bay points.

It has become known that the authorship of Miss Brown—Burglar, one of the trio of successful plays produced at the Belasco Theatre by the Belasco Theatre producing company this Summer is by J. Hartley Manners.

JOHN T. WARDE.

CINCINNATI.

Warm Weather Amusements—A Press Agent in Power—Notes.

CINCINNATI, Aug. 2.—The Merry Widow Remarried finished its successful two weeks' run at Chester Park Saturday and is followed by the postponed production of The Chimes of Normandy with Pierrette Ogden and George Herbert in the leading roles.

The Show Girl is the offering for the week at the Lagoon, where the Ed. Hutchinson musical comedy company is meeting with fair success. The Female Drummer follows.

The bills are up announcing Lyman Howe's annual season at the Lyric, commencing Aug. 8, which means that the present successful season of pictures is about to end. Announcement has not yet been made of the opening of the regular season.

The Grand and New Robinson continue with pictures and vaudeville to excellent Summer patronage.

Franklich's Band is attracting the customary good attendance at the Zoo.

The many friends of Scott Small, for twenty years past press agent of Coney Island and the Grand, as well as of the old Pike, will be pleased to learn of his appointment as director of Public Safety, a position under the city's new form of government second only to the Mayor and carrying practically supreme power over both the police and fire departments.

In the death of Mayor Markbreit just week the drama lost a consistent and devoted patron. He is survived by a widow, who, as Bertha Pinbach, was the most popular leading woman the local German Stock company ever possessed.

H. A. SUTTON.

PITTSBURGH.

The Climax Soon at the Nixon—Last Week of Summer Stock.

PITTSBURGH, Aug. 2.—This is the last week of the Harry Davis Stock company at the Grand and the play offered is one of the best of the Summer season—In Missoura. William Ingersoll, who was leading man of the Davis Stock companies when they were popular here several years ago, was especially engaged to play the role of Jim Hadburn and gave a praiseworthy portrayal of the character. Mr. Ingersoll was always a strong favorite and was most cordially received by to-day's large audience. The members of the company were discriminately cast and the play splendidly staged. The vaudeville season will be resumed the coming week.

Harry Williams' Academy commenced its season on last Saturday night and, notwithstanding the heat, this popular playhouse contained a S. R. O. audience. Williams' Own Imperials proved to be as strong an organization as in former seasons and gave a pleasing performance.

The Nixon will open its season on Aug. 16 with Joseph Weber's play, The Climax, by Edward Locke, being a little earlier than previously announced.

ALBERT S. L. HEWES.

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PORTLAND, ORE.

Emma DeBold and O. L. Jeanson Pleased—Izetta Jewel's Long Trip.

Three Weeks, a dramatization of that novel by Eleanor Glyn, was presented at the Bungalow Theatre July 19-24, to very indifferent business, which was all that the play, the co. and the idea deserved. Sunny Side of Broadway 1.

At the Baker Theatre, 22, 23, under the auspices of Multnomah branch of the National Association of Letter Carriers, was given the three-act musical comedy, The Adorable Fritzie. Emma A. DeBold as Fritzie sang well and acted with spirit. O. L. Jeanson, as Jimmie Bluff, also revealed a voice of pleasing quality and more than ordinary powers as a comedian. In fact these were few weak places in the big cast.

The bill at the Lyric 19-24 was the Imperial Musical Comedy co. in The Pagoda, a dainty little Japanese musical comedy. There were many musical numbers, the biggest song hit being "My Own Pagoda." Ed Barrington in the leading comedy role won much applause as a burlesque German detective. The feminine members of the co. appeared to good advantage. New costumes and attractive stage setting added much to the interest of the play, it being the biggest all the co. has made during its engagement here. Hardy Gordy 26-31.

Izetta Jewel, after a long and arduous but delightful auto trip that extended to Seattle and Vancouver, B. C., returned to Portland 21. Miss Jewel has the distinction of being the first woman to drive an auto from Portland to Seattle.

JOHN F. LOGAN.

DENVER.

Good Work by Thomas Findlay—Cavallo's Orchestra—Margaret Fealy's Pupils.

The theatre at Elitch's Gardens was completely filled at every performance of The Warrens of Virginia. The play was finely staged, the wood scene in the first act being one of the most realistically beautiful stage pictures ever seen here. Thomas Findlay as General Warren, carried off the honors. Christine Norman was delightful as Agatha. William Mestayer Ray Fairchild, Lillian Bissett, Ina Hammer, Marie Howe and John Daly Murphy contributed excellent work. The Silver Girl July 26-31. The Squaw Man 1-7.

Standing room was at a premium at Elitch's Friday afternoon when Madame Carlos Sobrino was the soloist at the symphony concert. These weekly concerts given by Cavallo's splendid orchestra are musical treats and much appreciated.

The Servant in the House, with Charles Dalton, opens the Broadway season 2.

Margaret Fealy and her pupils presented Little Lord Fauntleroy at Elitch's the afternoon of 20. Claribel Campbell was decidedly clever in the name part.

MARY ALKIRE BELL.

PROSPECTS IN PHILADELPHIA

Many Attractive Openings Announced—The Other Girl Atlantic City Premieres—Gossip of the Theatres.

PHILADELPHIA, Aug. 2.—More good live theatrical news can be picked up in Atlantic City during the Summer months in a single day than can be gathered in Philadelphia in a month. The explanation is simple. In the first place, Atlantic City has become a headquarters for theatrical folk, who come from far and wide. It is growing in this respect more popular each year. Take the present Summer as an example. There have been more members of the profession there than ever before. The old saying of "birds of a feather flock together" applies. Only a few years ago Atlantic City had little attraction for theatrical people. To-day it is a theatrical resort, probably one of the most popular along the Atlantic coast. It is easy of access, hotel rates are fairly reasonable, the meals are good, weather conditions as a rule unexcelled, plenty of amusements, and the lid is not on too tight. The popularity of the place is due also to the improvement in the city's several theatres, which are now used as "trying out" places for new attractions. This managerial policy has been the biggest free advertisement that the resort has ever received. Its value in dollars cannot be computed. It has also been an advantage to the producing companies, for the audiences are made up of critics—the people—from all parts of the country. "If you cannot please an Atlantic City audience," said one shrewd manager, "don't send your show on the road. It will mean failure." As the resort is within an hour's ride of Philadelphia, with the attractions which go to make the place popular added to the fact that old friends are to be met on every hand, it is natural that local members of the profession should drift down there for the Summer. Atlantic City, therefore, becomes the theatrical news center of this section, and leaves us poor, weary scribes here in Philadelphia without any ammunition worthy the name.

The Orpheum Players scored another hit at the Chestnut Street Theatre last week, producing The Other Girl in a most enjoyable manner. This three-act comedy is brimful of funny situations, bright and witty dialogue and mirth-provoking climaxes. None of the good points were lost in the handling of the play last week, the result being an entertainment that was enjoyed from beginning to end despite the hot weather. The cast, which was arranged to advantage, included Leah Winslow, Florence Rittenhouse, Robert Cummings, George D. Parker, Ada Boshell, May Desmond, Peter Lang, Henry Edwards, and Joseph Greaghan. Individually and collectively they were most successful. This week In Old Heidelberg. The Lady of Lyons will be given next week, with Charles Balsar as Claude Melnotte and Leah Winslow as Pauline.

Fluffy Ruffles, with Florence Gear in Hattie Williams' old part, will make an early appearance in this city.

Irvin Van Houtin, a Philadelphia actor, and Bessie Besterman, also of this city, were married last Saturday.

Julius Steger, in The Way to the Heart, comes to Keith's in a few weeks.

The National inaugurated its season Saturday afternoon with a stirring melodrama, The Queen of the Secret Seven in four acts. It is from the pen of Owen Davis and is considered one of his best efforts. It certainly is enough of a thriller to please the most exacting, while some of the scenes are strikingly realistic. The afternoon and evening performances were well attended. The play will be continued this week. The theatre has been greatly improved during the Summer, adding to its beauty and general convenience.

Stella Lee, a clever dancer, if she does not return to the stage, will open a dancing school in this city.

Laura Fritz, a Kensington girl, has made herself popular with the Gayety's audiences. She is a clever comedienne.

September 6 is the date fixed for the opening of the Lyric.

The Yankee Girl will have its premiere at the Savoy, Atlantic City, Sept. 27. Margaret Anglin will open her season at the Apollo in The Awakening of Helena Richie. Detective Sparks will be given its American premiere at the latter theatre Aug. 16.

The Climax will open the Broad Street Theatre Sept. 6.

Frankie Orth, of Orth and Fern, and Keller Mack, of Quinlin and Mack, have about decided to open a music publishing house in Philadelphia this year.

Next week the National will present The Workingman's Wife. Sal, the Circus Girl, comes Aug. 16. Wanted by the Police is booked for Aug. 23.

Ollie Baulluf will be the new manager of the Bijou. He hails from Baltimore. William Krausmuil has been selected as treasurer. Miner's Merrys will open at the Bijou Aug. 23. On the same date The Big Review opens the Trocadero.

Dr. Walter C. Stempfig, of Germantown, who has engaged in the theatrical and moving picture business, has purchased a plot of ground for the Keystone Amusement Company, of which he is manager, and will erect thereon a new theatre to cost $50,000. It will have a seating capacity of 1,485.

The Casino will open its doors for the season Aug. 14 with the Dainty Duchess company.

The Honeymooners is a September booking for the Grand Opera House. Willie Dunlay, with new Cohan songs, is being featured in the piece.

The Cohan and Harris Minstrels will open at Atlantic City next Monday. Philadelphia will be well represented at the performance, a big party being found here to give George ("Honey Boy") Evans a rousing reception.

Oscar Hammerstein, assisted at the piano by William Axt, recently from the Berlin musical schools, last Thursday tried out two hundred female voices for the chorus of the Philadelphia Opera House. One hundred are to be selected, but as yet Mr. Hammerstein has not announced any preference or choice.

Equity proceedings have been instituted by a stockholder of the German Theatre Realty Company to enjoin the directors of the company from reducing the rent of the German Theatre from $11,000 to $9,000 a year. The stockholder says he is willing to take the lease of the property, which is now held by Max Hanisch, and runs for about eighteen months at the present rental.

The Standard Theatre has been sold for the estate of Jacob J. Hitchler to Leopold Spachner of New York for $75,000. The property is assessed at $80,000. The purchaser is a well known producer of plays in the Yiddish language, and it is understood the house will be used exclusively for the production of such dramas.

It is reported that Mlle. Dazie, the dancer and pantomimist, who delighted Keith's patrons last week, has been asked by Oscar Hammerstein to be the premiere danseuse of the Manhattan forces next season, in order that she may appear in several operatic pantomimes, the production of which the impresario contemplates. Mlle. Dazie will not discuss her plans at present further than to say she is desirous of going back into grand opera work if the exigencies of her schedules will permit. She prefers the classic ballet to any other kind of dancing. If she goes to the Manhattan she will rehearse under the new balladmaster from Milan from Aug. 9, and will perfect her dances for Aida, Carmen, Samson and Delilah, Le Prophet, and Massaniello, in which her work is pantomimic.

A suit that has just been instituted in Reading, Pa., is attracting some attention among owners of amusement parks in this vicinity. Katie C. Snyder, of Allentown, seeks to recover $5,000 damages from the Agricultural and Horticultural Association of Berks County, claiming she has been permanently disabled by being shot in the leg by a misdirected bullet from a shooting gallery. She holds the owners of the fair ground responsible for the negligence of their tenants or lessees.

Philadelphians will have an opportunity of renewing their admiration this season for Alice Dovey, who was seen here last season in A Stubborn Cinderella, and in which she made a hit. She has been engaged by Lew Fields for the leading role in a new musical comedy (name not yet selected), the music for which has been written by Victor Herbert. The book is by Edgar Smith, the lyrics by Geo. V. Hobart. After a Broadway run the piece will be brought to Philadelphia.

Lew Dockstader has entered into a contract with James H. Decker to appear under the management of Mr. Decker for a term of years and to play exclusively in Shubert theatres. Mr. Decker was at one time manager of Primrose and Dockstader, and subsequently, when they separated, he was manager first for Dockstader and then for Primrose.

Joseph D. Redding, of California and New York, who is writing the book of Natorna, the Victor Herbert grand opera which Oscar Hammerstein intends producing early next year, is in the city conferring with Mr. Herbert regarding some points of the opera. Mr. Redding declined to give the "story" of the opera, it being withheld at the request of Mr. Hammerstein, who, Mr. Herbert says, "does not mean to let it out until the night of the production."

The Beauty Spot opens for a week beginning Aug. 9 at the Savoy Theatre, Atlantic City. It will then be taken direct to Chicago.

We have a youngster here—John J. Duffy—whose career on the vaudeville stage, which is just about to begin, it will do to watch. He entered the employ of the Walnut Street Theatre as wardrobe boy when only thirteen years old, and has been identified with the theatre ever since, finally becoming assistant to the manager. Last year he was private secretary to the manager of The Girl Question.

BALTIMORE.

Improvements at Ford's Opera House—Summer Inactivity Still Apparent.

BALTIMORE, Aug. 2.—Howe's Travel Lectures will be given at Ford's next week, the subject being The World's Wonders.

Ford's Grand Opera House has been greatly improved during the Summer, over $10,000 having been expended in the refurnishing of the auditorium alone. In addition to this practically a new stage has been constructed and the lobby has been remodeled and beautifully decorated. Band concerts and vaudeville bills are presented at the various parks.

HAROLD RUTLEDGE.

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LOS ANGELES.

Helen Holmes Well Received—Some Personal Mention and Items of Interest.

The Henry Miller Associated Players were here again July 19-24 in The Servant in the House and considering that it was but a short while past since they appeared at the Mason the attendance for the week was quite satisfactory. The Merry Widow at last visited us and the entire house for 26-31 was sold out in advance. A two weeks' engagement would not have been too long. Commencing 2 the International Opera co., which has been playing in Frisco, began its two weeks' engagement and opened in Aida for the first night.

The College Widow was the big attraction at the Belasco 19-25 and Richard Bennett made a big hit as Billy Bolton and Helen Holmes made her initial appearance with the co. in the part of Jane Witherspoon; Miss Holmes was charming in her work, gifted with abundant ability, and she met with instantaneous favor; the play was elaborately staged and with Sheldon Lewis, Charles Giblyn, Howard Scott, Dick Vivian, Lewis Morrison and Beatrice Noyes in her splendid characterization of Flora Wiggins there was little left for anything but the highest commendation for a clever co. in a clever play. The Warrens of Virginia followed 2.

The Burbank had a headliner in the special engagement of Lillian Burkhart 18-24 in The Hypocrites, assisted by Bertram Grassby, also a special feature. Miss Burkhart, although living in our midst, is always given a royal welcome as a great favorite whenever she so condescends to play a local engagement. She and Mr. Grassby do some very artistic and highly satisfactory work in this drama of Henry A. Jones, and the house enjoyed full patronage for the week. New chairs and a general retouching and cleaning process welcomed Max Figman's great hit, The Man On the Box 26-31.

The Morosco Musical co. played A Runaway Girl at the Majestic 18-24 with splendid success, so much so in fact that it ran a second week. Evelyn Foshia in her scarf dance was a picturesque feature and was held over for the second week; Harry Girard returned to his old role of Guy Stanley, played 18-24 by Percy Bronson; Mr. Bronson has resigned to go to San Francisco. The part of Pietro Pascara was sung by John J. Cook. The production was clever from all standpoints and the attendance the best since Kolb and Dill were here. Boland Paul, late of the Aborn Opera co. of New York, has signed a contract to sing the tenor roles in this organization. Mr. Paul is an old resident of this city and a great favorite and was given a royal welcome.

The Grand played melodrama to a finish, giving Kate Barton's Temptation 18-24, to well filled and enthusiastic houses. Item: Report is current that Blackwood and Stone, the present managers of this house, are about to turn over the lease to Sam Loverich, the manager of the Princess Theatre of San Francisco. Selby Oppenheimer, manager for Mr. Loverich, is in the city attending all negotiations.

Frank Frayne, at one time with the Ulrich Stock co., which played so long at the Grand, became a member of the Burbank Stock co., taking a role in The Man On the Box, produced 25-31.

Report comes that L. E. Behymer, who is at present in Chicago, has arranged for a two weeks' engagement of Hammerstein's operatic organization some time during the coming Winter.

DON W. CARLTON.

LOUISVILLE.

Some Gossip and Theatrical News—The Gayety Theatre Case Will Affect Politics.

James B. Camp, ex-manager of the old Auditorium and promoter of big amusement enterprises, will open early this Winter a model restaurant. He will also, as is his custom, take on tours through the principal Kentucky towns a number of high class theatrical concerts and operatic companies.

Colonel Charles A. Shaw has returned from a brief vacation spent at Detroit and New York. He will be a busy man here during the coming Winter as the local representative of the Shuberts.

May Tuell, a Louisville girl, is doing an excellent turn this week at Fontaine Ferry Park.

The lamentable death of Harry Pulliam, the National Association baseball president, caused gloom in Louisville, his old home, where he was connected with various papers and was at one time dramatic critic of the Courier Journal.

The Gayety Theatre case is to be a factor in politics at the coming election here. Manager John H. Whallen, of the new Buckingham, will also be a prominent figure therein, as will Judge Samuel B. Kirby. The Judge at one time represented THE MIRROR as its Louisville correspondent.

CHARLES D. CLARKE.

NEWARK.

Robin Hood Was the Attraction—Aborn Brothers' 700th Production at Olympic Park.

Record breaking audiences enjoyed Robin Hood presented by the Aborn Comic Opera co. at the Olympic Park July 26-31. The Aborn Brothers presented this charming opera last season and the season before with great success, but this time they selected a most excellent cast, which was so admirable as to arouse enthusiasm. For this occasion the chorus was strengthened and its twenty-seven members were all good singers. The palmy days of the Bostonians were recalled by the presence of George Frothingham, who created the role of Friar Tuck, and whose humor, as the frolicsome monk, was as captivating then as ever. The veteran comedian was given a hearty greeting. The title role was assumed by John R. Phillips, the East Orange tenor. The part gave him a better opportunity than he had had here thus far to disclose his vocal resources and acting ability, and his performance earned him many encores. Blanche Morrison was again the Maid Marian, and her light, well trained soprano voice and dainty presence again captivated all her hearers. Edith Bradford needed no introduction to the Park patrons, and her Alan-a-Dale was as charming as ever. She was rewarded with recalls when she sang "O Promise Me" and "St. Swithin's Chimes." Phil Branson's striking and mirth compelling performance as the sheriff of Nottingham was everything that was needed. Mr. Branson is one of the bright stars of the Aborn forces. Sharing in the honors of the general performance were George Shields, as Will Scarlett, and Harry Lockstone as Little John. Hattie Arnold as Dame Durden, Florence Rother as Anabel and Sol Solomon as Guy of Gisborne. On 2 the Aborn Brothers celebrated their 700th performance at the Olympic Park, giving El Capitan, and distributed souvenirs in the form of group photographs of twenty-three singers and comedians who have been prominently identified with the productions at the park. The following artists are included: Katie Barry, Blanche Morrison, Fritzi Von Busing, Edith Bradford, Florence Burdett, Carrie Reynolds, Olga Von Hatzfeldt, Estelle Wentworth, Hattie Belle Ladd, Edna Bensing, Florence Rother, Hattie Arnold, Magda Dahl, George W. Leslie, Thomas Whiffen, George Frothingham, Frank Rushworth, William Herman West, Philip Branson, Harry Lockstone and Horace Wright.

GEORGE S. APPLEGATE.

SALT LAKE CITY.

The Season Opens to Good Business Here—Frederick Allen Pleased.

The Salt Lake Theatre opened the season July 26 to a large audience, presenting The Servant in the House. Charles Dalton and Gladys Wynne were good, balance of co. fair. Next show, Paid in Full 5, 7.

At the Grand Theatre, Willard Mack and Blanche Douglas, supported by a good co., have drawn excellent houses, presenting Tennessee's Pardner entire week. Frederick Allen, as Geowhilliker Hly, shared honors with the stars. Audience well pleased. The Man From Mexico 21-31.

Items: Frank M. Eldredge, formerly manager of Alberta Gallatin and other attractions has taken a lease of the Grand Theatre until September. Should the Mack-Douglas Stock co. continue to do as well as at present it will be continued to the end of the lease.

Will R. Winch, the popular manager of the Orpheum, has been put in charge of the two Orpheum houses in Ogden and Logan, Utah, and is succeeded in Salt Lake by H. Sonnenberg from the Orpheum forces at Kansas City.

C. R. JOHNSON.

TOLEDO.

The Burgomaster and The Wizard of the Nile Pleased Good Business.

The Burgomaster was the Casino attraction July 25-31. Harry Hermeen heads the co. and the title role was never in better hands. The balance of the co. was exceptionally good and the songs and business went with a snap and dash. Business good.

At the Farm, the Abern co. put on The Wizard of the Nile to good houses. Clarence Harvey and all the favorites were well cast and a most pleasing performance was the result.

C. M. EDSON.

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THE ACTORS' SOCIETY

THE ENGAGEMENT BUREAU CONTINUES A VERY PROSPEROUS BUSINESS.

No Talk Now of Abolishing Useful Department of Society—Members Returning to City—New Engagements—The Play-Reading Committee.

Before the recent election of a secretary for the Actors' Society there was some talk about abolishing the department which looks after the engagements for members of the organization. However, Secretary Morey has retained this department, and it has proven very successful, many engagements with leading managers having been made by Mr. Morey.

William Frederics has just closed with Dustin Farnum in The Squaw Man and has been engaged by Liebler and Company to play Judge Pleydell, supporting Dustin Farnum in Cameo Kirby.

Carrie Lee Stoyle has just finished a comedy vaudeville sketch for two people which is said to promise well for vaudeville.

Sam Cort has returned from Roxbury, Mass.

Charles Deland is in the city again after a long engagement in support of Irene Holcomb.

Howard C. Hiskenick has been re-engaged for the Alcazar Stock company, San Francisco.

John Birch has recently returned from Europe and is now at Sayville, L. I.

Joseph Bliss is now playing with the stock company at the Columbia Theatre, Washington, D. C., having closed with the Imperial Stock company at St. Louis.

Reginald Barlow has been re-engaged for The Bins of Society.

Edwin S. Belchon has been engaged to appear in Fifty Miles from Boston.

Morris Burr will be with the Empire Stock at Providence, R. I.

Charles Bradshaw will soon return to New York after a long vaudeville season in Fixing the Fix.

Dora Booth is in the city after a visit to Hamilton, Ontario.

The Play Reading Committee of the society, formed last January at the suggestion of Augustus Thomas for the purpose of discovering and producing such worthy plays as have been overlooked through the regular channels, has read and passed upon over 250 manuscripts. Of these six have been selected for production at special matinees. The committee hopes to hold its initial matinee early in September, and to that end has suspended the reading of manuscripts until October.

MICHAEL MORTON IN NEW YORK.

On the *Mauretania*, which arrived in New York from Liverpool last Friday, Michael Morton, the playwright, returned to New York. Despite the fact that one or more of the daily papers referred to Mr. Morton as an "English playwright," New York is justified in welcoming him back as a good American who, while living temporarily in England, achieved as a dramatist a success which America did not see fit to vouchsafe him. It does not seem so many years ago that Michael Morton, who, by the way, is a brother of Martha Morton, a playwright who has met with much success here, was interested with his father in the curio and antique shop on the street floor of the Casino. Even then Mr. Morton had several plays to his credit, and it was generally supposed that, offended at the stand the critics here had taken toward his first efforts, he took up his residence in England, to meet with success in a fresh field. His best known work includes the adaptation of Tolstoy's Resurrection; of My Wife, in which Billie Burke appeared in this country; and Colonel Newcomb, which he wrote four years ago for Sir Beerbohm Tree. With the latter actor Mr. Morton acted as literary adviser and producer at His Majesty's Theatre for several years. Besides Detective Sparks, in which Hattie Williams will appear at the Garrick Theatre Aug. 23 and for the rehearsals of which Mr. Morton is here, the dramatist has with him a folk drama which he wrote to music by Tschaikowsky and which is called The Snow Flower. Another play of Mr Morton's, Her Father, may have early American production, while Colonel Newcomb will be shown to Americans during the visit of Sir Beerbohm Tree, planned for the coming season. In collaboration with Leonard Merrick, also, Mr. Morton is soon to start work on another play. It is more satisfying to suppose that ten years of English residence and success, despite his welcome as an "English playwright," have not made Mr. Morton any less an American, and the reception tendered Detective Sparks may even alter the playwright's opinions of American critics.

FOR BLANCHE RING'S SUPPORT.

To support Blanche Ring when that cheery lady goes on tour in George V. Hobart's and Silvio Hein's new musical comedy, The Yankee Girl, Lew Fields has engaged Harry Gilfoil. The comedian's appearance with Miss Ring will be a kind of welcome back to a field in which Mr. Gilfoil was an important figure several seasons ago, before he became a valuable vaudeville headliner.

MRS. GERMON CRITICALLY ILL.

Suffering from Heart Trouble, Aged Actress' Recovery Is Doubtful.

Ms. Jane Germon, perhaps the oldest actress in the country, is very ill at the home of her son, Dr. Frank Germon, at 322 North Greene street, Baltimore, suffering from heart trouble and dropsy. The aged actress has not been well for some months past, but it was not until last week that her condition became critical. At times her mind wanders and she does not recognize the members of her family about her.

Jane Germon was born in New Orleans, Feb. 8, 1822, the daughter of William Anderson, a theatrical manager, and Euphemia Jefferson, a member of the family of players to which the late Joseph Jefferson belonged. Jefferson was a cousin of Mrs. Germon, and in later years she often appeared in his support. Mrs. Germon's first appearance on the stage took place in 1829, when she was but seven years old, in Washington, when she played the child's role in William Tell with Edwin Forrest. When about twelve years of age she went on tour with Junius Brutus Booth, playing the little Duke of York in Richard III. With Booth she appeared in Philadelphia, Baltimore and Washington. Growing too large for child's roles, she became a soubrette or ingenue, although at that time that line of parts was called "chambermaids." When she was seventeen she became the wife of Greenbury C. Germon, an actor of note, who died while Mrs. Germon was still a young woman.

From the time of her marriage began a long stage career, in the course of which the actress appeared with James Wallack, Charles Mathews, Toole, John E. Owens, John Sleeper Clarke, Charles Fechter, Adelaide Neilson, Edwin Booth, Maggie Mitchell, Mary Anderson, Mrs. Langtry and many others. With her cousin, Joseph Jefferson, besides Mrs. Malaprop, she was seen as the shrewish wife, Gretchen, in Rip Van Winkle. In the old version of Rip, while she was still playing child's roles, she was the little boy, Rip's child, in support of the elder Hackett. With the latter actor, too, in later years, Mrs. Germon appeared in Henry IV and as Dame Quickly in The Merry Wives of Windsor to Hackett's Falstaff. She played in Ruy Blas with Charles Fechter and was a great admirer of that actor's Hamlet. With John Sleeper Clarke she was the original Mrs. Toodles in the farce of that name, and with John E. Owens she appeared in The Heir at Law, The Poor Gentleman, The Cricket on the Hearth and many other popular successes of the day. One of her most effective roles was that of the nurse in Romeo and Juliet, and she has enacted that part to Adelaide Neilson's and Mary Anderson's Juliet and Edwin Booth's Romeo. She was for many seasons the "first old woman," as the post was then called, with the Ford Stock company at the Holliday Street Theatre, Baltimore. Two of her most successful and best known characterizations of that period were Mrs. Wellington De Boots in Everybody's Friend and Mrs. Dove in Married Life. She was an admirable Queen in Hamlet, Emilia in Othello and Lady Anne in Richard III, in which play, when still a child, she had played one of the princes in support of the elder Booth.

Mrs. Germon is the mother of Effie Germon and the grandmother of Bessie Germon. Her sister, Mrs. Elizabeth Saunders, of San Francisco, now over ninety years of age, was also an actress of ability and some fame many years ago.

E. M. GOTTHOLD DEAD.

Veteran Manager Passes Away at the Elks' Home.

E. M. Gotthold, at one time a well-known figure in theatrical affairs and the managerial field, died at the Elks' National Home at Bedford City, Va., July 29, after an illness of less than forty-eight hours. Mr. Gotthold, who was about sixty-nine years old, in 1873 went out ahead of Harry Robinson's Minstrels, a popular organization of its kind at the time, as advance man, and served in that capacity for about five years. He then served for one year as advertising agent of the Chestnut Street Theatre in Philadelphia, and later took out an Uncle Tom's Cabin production of his own. The latter venture was not oversuccessful, so Mr. Gotthold went to Baltimore in an executive capacity at Patrick Harris' theatre in that city. His next post was as press representative ahead of Florence Bindley, a position he filled for two years. In 1907 Mr. Gotthold went out ahead of Under Southern Skies, remaining a season and a half. This was his last position. For two years, also, just after leaving the Chestnut Street Theatre, Mr. Gotthold was advance man ahead of his brother's, J. Newton Gotthold's, Octoroon company.

Last Winter he was taken ill, and, being unable to work, his friends, headed by Frank V. Hawley, made efforts to have him admitted to the Elks' Home. Mr. Gotthold having been a member of that order for about thirty years. Since entering the Home at Bedford City the veteran manager has been comparatively well and his death was quite unexpected. He is survived by a wife, a daughter and three brothers, Frederick, Charles and J. Newton Gotthold.

Mr. Gotthold was a member of the Chicago Lodge of Elks and some years ago was the past exalted ruler of the Baltimore Lodge. He was also a Mason. At the Memorial Day services at Bedford City Mr. Gotthold delivered an address over the graves of the Elks in the local cemetery in the presence of the inmates of the home and about three hundred citizens of Bedford City. He was a member of the Grand Army of the Republic, having served throughout the Civil War under the name of Harry Ward, in the heavy artillery, services for which the Government awarded him a small pension.

In 1874 he left the stage and joined the New York police force, serving under Inspector Byrnes for about two years. He resigned from the police to keep from testifying in a case concerning the son of a prominent actress. For a short time after he was with the Great Eastern Show, but left soon, having no liking for circus life. After leaving the gigantic show he joined Corse Payton and was at the Lee Avenue Theatre when that house opened. Two seasons later he went with Percy Williams to the Gotham, Brooklyn, and then rejoined Payton at the Fulton Street. His last Brooklyn engagement, before going with Under Southern Skies, was with Hyde and Behman at the Star Theatre.

COBURN PLAYERS AT COLUMBIA.

For the first time in New York, Percy Mackaye's dramatization of The Canterbury Pilgrims was offered on the campus of Columbia University on the evening of July 29, and the performance was repeated on the evening of July 31.

Mr. Mackaye's play was reviewed in THE MIRROR when published in book form, and, as then stated, the story of Geoffrey Chaucer has been closely followed. Mr. Mackaye closely traces the red-lipped and courtly prioress; the wife of Bath; the Poet, portrayed by Mr. Coburn himself, and all of the other unforgettable characters in that pilgrimage the record of which forms the first of English, as distinguished from Anglo-Saxon, literature, and the characters were well enacted by the players which Mr. Coburn has assembled in his company.

Augustin Duncan staged this production—rather a pageant than a play—and himself played the part of the Limping Friar very effectively. Ivah Willis was the Prioress.

On the evening of July 30 and for the matinee of July 31 the Coburn Players presented The Merchant of Venice.

OSCAR HAMMERSTEIN HONORED.

Oscar Hammerstein has been elected an Officer of Public Instruction of France, an honor seldom shown to others than citizens of France. Mr. Hammerstein was notified by the French Consul-General last week. The honor has been conferred on account of Mr. Hammerstein's efforts in spreading a knowledge of music in America and especially for introducing the works of French composers to Americans.

MR. AND MRS. DREW CELEBRATE.

Mr. and Mrs. Sidney Drew ("George Cameron"), star and author of Billy, produced last night at Daly's, celebrated the twentieth anniversary of their marriage by a banquet after the performance. The wedding anniversary occurred two weeks ago, but the celebration was postponed until last night.

CURRENT AMUSEMENTS.

Week ending August 7.

AERIAL GARDENS—A Gentleman from Mississippi—317 times, plus 6th week—31 to 36 times.
AMERICAN ROOF—Vaudeville.
ASTOR—Paid in Full—328 times, plus 1st week—1 to 8 times.
BROADWAY—The Midnight Sons—11th week—80 to 90 times.
DALY'S—Billy—1st week—1 to 7 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GRAND OPERA HOUSE—Vaudeville and Moving Pictures.
HACKETT—The Only Law—1st week—1 to 7 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Jefferson De Angelis in The Beauty Spot—17th week—132 to 139 times.
JARDIN DE PARIS—Follies of 1909—8th week 49 to 55 times.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Gay Hussars—2d week—5 to 11 times.
LYRIC—The Motor Girl—8th week—55 to 61 times.
MAJESTIC—Moving Pictures and Vaudeville.
METROPOLIS—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—matinees.
WEBER'S—The Climax—97 times, plus 4th week—28 to 32 times.
WEST END—Vaudeville and Moving Pictures.
YORKVILLE—Vaudeville and Moving Pictures.

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Last season Thanhouser Co., Chicago. This Summer Sherman, Brown Co., Milwaukee. Address Davidson Theatre, Milwaukee, Wis.

GEORGE C. TYLER RETURNS.

The Plans of Liebler and Company for the Coming Season—Tyler Optimisms.

George C. Tyler, managing director of Liebler and Company, returned Saturday from an automobile tour in Europe. With him aboard the *Kaiserin Augusta Victoria* was Harry Leon Wilson, who, in collaboration with Booth Tarkington, has written a number of plays which will be produced this season by the Liebler firm.

"Regarding our plans for the coming season, our two most important early Fall productions in New York will be the appearance of Viola Allen in F. Marion Crawford's The White Sister and Walker Whiteside in Zangwill's The Melting Pot. The former play, which, by the way, was the last work of the great novelist, was first produced in Chicago last Spring, and in it Miss Allen achieved one of the most notable triumphs of her career. The Melting Pot was also seen in Chicago and the West during last season. In Chicago it ran for more than twenty weeks—a rather remarkable record.

"It is my belief that nowadays a play that is to achieve the greatest success must be built upon a thought—a theme of present or universal interest. I think that in the theatre the story teller pure and simple is no longer supreme. He must, I believe, contend with the thinker and the teacher, and in order to contend with them his story must possess unusual qualities. He may still win success, of course, but it is imperative that his story contain the most unusual charm. In other words, I hold that nowadays the play is no longer entirely the thing, it is the thought back of the play that counts. The bulk of the American public no longer go to the theatre for entertainment alone, but for education as well. The playwright's highest appeal must not be to the emotions but to the intelligence, the mind, of his auditors. He should draw tears and laughter, of course, but more important than this, he must stimulate thought.

"Though I have long inclined to disbelieve, our experience last season has made my opinion upon the subject positive. The successes of The Dawn of a To-morrow, The Battle, The Man from Home, The Melting Pot, The White Sister—all plays built upon strong themes of present interest—seem to justify me in my present position.

"Accordingly, during the present season we will produce a number of plays of a similar type. For instance, C. M. S. McLellan, author of Leah Kleschna, has delivered to me the manuscript of a play called Judith Zaraine, which deals in the most acute and powerful fashion with the question of competition of commerce. The scenes of the play are laid in America, and I believe its production in New York will create a sensation, for not only is its thought tremendously impressive, but its drama is vivid, virile and sweeping. Similarly Israel Zangwill is at work upon a play—a play which he hopes to be his finest effort—upon the subject of peace, universal peace among the nations and all the peoples of the earth. I believe that this theme handled by such a man would result in an absorbing drama.

"In a somewhat different vein—for its tone is that of humor—Booth Tarkington and Harry Leon Wilson, the authors of The Man from Home, have written a comedy, Foreign Exchange. Despite the lightness of its spirit, the play considers fully a very serious problem—the impossibility of reconciling the European and American ideas of love and marriage. It is the opinion of the authors and myself that the American is far too pure minded for the foreign man. We will produce this play in September at the Grand Opera House in Chicago. It will be the first of a series of original productions which we will make in the same theatre during the season, for the success of The Man from Home, The Melting Pot and The White Sister has shown us that Chicago has now become one of the great play producing centers of the world.

"Another play which will be one of this Chicago series is The Little Brother of the Rich, a dramatization of Joseph Medill Patterson's novel by the author and Miss Harriet Ford. This, too, is a play built upon a thought, certain phases of the American desire for success at any cost.

"But of course we do not propose to ignore the story teller. Indeed, while primarily our desire is for plays dealing with thought, the appearance of a beautiful story always delights us. Such a story, I think, we have in Edwin Milton Royle's new play, a sequel to his great success, The Squaw Man. This is a wonderfully human love story written in the vein of the highest romance. In it H. B. Warner will be seen for the first time as a star. We will also produce a delightful comedy by Tarkington and Wilson with the felicitous title, If I Had Money. In this play Madge Carr Cook, the originator of Mrs. Wiggs, will be the star. Besides these we have arranged with Anthony Hope to write us a new romantic play.

"These are but a small section of our plans. We have a great many other very important productions for the season. I have chosen to mention the foregoing simply because they illustrate the theory upon which we will proceed. To enumerate all of the others would seem like passing out a catalogue of French's plays, and the mere mention of titles would scarcely prove. It seems to me, of public interest. I should like to say, however, that during the season we will produce the works of some of the foremost dramatists of England, France and America. Most of these plays have been especially written for us, and following our invariable custom we will be their original producers. They will, of course, be upon the lines I have indicated. I am profoundly optimistic regarding the future of the American drama because of the constantly growing intelligence of the American audience. It constantly demands a higher quality of workmanship and a more profound thought. I know that at times it seems to be satisfied with the veriest trash, but all growth is gradual and we are growing, and I for one believe in growing in the right direction."

AGAIN THE ARIZONA DIFFICULTY.

Last Friday Augustus Thomas, through his attorneys, Colby and Goldbeck, obtained a temporary injunction from Justice Bischoff, of the Supreme Court, restraining Gus Hill and the members of the Association of Stock Producing Managers from producing his play Arizona, or making any contract or lease with a view to its production. Mr. Hill maintains that he acquired the right to lease the play from Melville B. Raymond, while Mr. Thomas insists that no one but himself has any right to the piece at the present time, since the original contract made between him and the late Kirke La Shelle and Fred Hamlin recently terminated. Mr. Hill a short time ago made a contract with James E. Moore under the terms of which Mr. Moore was to produce the play for one week at Portland, Me., and upon learning of this Mr. Thomas took legal action. The present injunction will hold until Aug. 4, when the defendants will be given opportunity to show cause why the injunction should not be made permanent.

MISS FREDERICK IS BORROWED.

An arrangement has been affected between Charles Frohman and William A. Brady whereby the former manager is to "loan" Pauline Frederick to Mr. Brady, that she may play one of the leading roles in The Dollar Mark when that much discussed and eagerly awaited Broadhurst play has its premiere at Wallack's Theatre Aug. 26. Miss Frederick was one of the pleasant surprises of last season when Mr. Frohman presented Samson at the Criterion, and it will be interesting to see if this new role in The Dollar Mark, that of Millie Foster, a manicure, affords her an opportunity to make good the promise she made then.

ROSE STAHL GETS HOME.

Rose Stahl arrived in New York Sunday on the *Cedric*, of the White Star Line, after her successful London season in The Chorus Lady. She was very enthusiastic in her praise of English theatregoers and English newspapers, and heartily glad to get back home just the same. The smallness of London theatres, she said, made playing in them a pleasure, although the receipts from crowded houses were much less than in America. Her American season in the same play will open early in the Fall. Norman F. Stahl, her brother, who has been traveling on the Continent, returned with her.

A NEW COMPANY.

Articles of incorporation were filed with the Secretary of this State on Thursday, July 29, incorporating the theatrical firm of Wilmer and Vincent. The new company, organized to take over the entire assets of Wilmer and Vincent, will be known as the Wilmer and Vincent Theatre Company. The officers of the new corporation are Walter Vincent, president and treasurer, and Eugene L. Koneke, vice-president and secretary. Directors for the first year are Walter Vincent, Sidney Wilmer, Eugene L. Koneke, Charles P. Clark, and J. DeP. Lynch.

HATTIE WILLIAMS' COMPANY.

In support of Hattie Williams in Detective Sparks will be Julian Royce, Edwin Nicander, Louis Massen, David Torrence, Frank Burbeck, Percival Aimer, Owen Baxter, William Postace, Kenneth Hill, L. C. Howard, James Lounsbury, Vira Stowe, Anne Meredith, Mabel Millard and Mrs. Frederick Sidney. The piece will open at Atlantic City on Aug. 16 and come to the Garrick Theatre the following week.

Gossip of the Town.

The Amphion Theatre in Brooklyn will open for the season Aug. 7 under the management of A. H. Woods, who has taken a ten years' lease of the house. Mr. Woods' manager in Brooklyn will be James J. Williams, a capable director well known in that borough. The Amphion's opening attraction will be Sal, the Circus Gal, and productions to follow include Via Wireless, The Man of the Hour, The Lion and the Mouse, The Squaw Man, Brewster's Millions, Thurston, The Old Homestead and The Clansman.

Herman Fellner, Mr. Savage's European representative, arrived in New York on the *Mauretania* last Friday. Mr. Fellner while here will also represent the firm of Karczag and Wallner, of Vienna, the publishers and owners in Europe of The Gay Hussars.

William A. Tulley, general manager of the Joseph King Attractions, Inc., has engaged Raymond Harris as business manager for Estelle Allen in The Princess of Patches. The play opened its season, as well as that of the High Street Theatre, Columbus, O., Aug. 2. Miss Allen's support includes Frank Glendon, Sidney L. Mason, Alfred Allen, Austin A. Hulin, Wilton Farnum, Marie Van, Margaret Allen and Charlotte Wilkinson. The Princess of Patches was staged under Mr. King's personal direction.

Robert Conness joined the Bartley McCullum Stock company at Peak's Island, Me., July 29, to play leads. He was given a hearty welcome by the McCullum patrons. Edward Wade, E. P. Sullivan and James Dickson were especially engaged by Mr. McCullum for A Temperance Town and Glorious Betsy. In the latter play Adora Andrews scored a hit in Mary Mannering's former role. My Wife is to be the McCullum bill the week of Aug. 9.

Rehearsals of The Queen of the Moulin Rouge began yesterday in Terrace Garden under the direction of Thomas W. Ryley, preparatory to the opening of its season at the Nixon Theatre, Pittsburgh, Aug. 23. The Chicago engagement will begin Aug. 29 at the Olympic Theatre.

A. H. Woods will present Vivian Prescott in her new play, Sal, the Circus Gal, at the opening of the Amphion Theatre, Brooklyn, on Saturday, Aug. 7.

Mr. and Mrs. Marshall P. Wilder will return to New York on the *Teutonic* on Aug. 5. Mr. Wilder says he has had an enormous success in London.

Percy Plunkett is expected in New York this week from Edgartown, Mass.

A private performance of The Candy Shop was given at the Liberty Theatre Sunday night, to which 500 invitations had been issued. The play opened last night at the Apollo Theatre, Atlantic City.

A. Toxen Worm, general press representative for the Shuberts, is expected to arrive in New York this morning on the *Bremen*, after a vacation spent in Denmark.

Charles Osgood, for many years in charge of the routing for Klaw and Erlanger, has resigned from that post in order to take a long and needed rest. It is reported that Mr. Osgood will become affiliated with the Shuberts in a similar capacity.

The Goddess of Liberty, the latest Hough-Adams-Howard musical comedy, was produced at Milwaukee, Wis., last Saturday night, July 31, with Sallie Fisher in the principal role.

The former Hyde and Behman's Olympic Theatre on Adams Street, near Myrtle Avenue, Brooklyn, renamed the New Court Theatre, will open under the management of A. H. Woods at a Saturday matinee, Aug. 14, with On Trial for His Life, a spectacular drama of military life.

Thomas J. Grady has been engaged for the role of Seth Souders in the new version of Buster Brown. He will also have charge of the stage.

NOTES OF THE AIR-DOMES.

Great Activity in This Branch of Amusements Throughout the Country.

At the Independence, Kans., Airdome (W. Rex Bell, mgr.): The Haynes, Ellsworth company, July 18-24, presented New Humpty, Dumpty, Thorns and Orange Blossoms, The Yale Cowboy and A Child of the Slums to large and well pleased audiences.

At Washington, Pa., the Airdome Amusement co. (A. D. Mair, mgr.): The Harcourt Comedy co. July 5-24; capable co., drew very good business and played Jim the Westerner, Hidden Hand, Great Detective, Child of Fortune, Little Colleen, Gates of Justice, My Old Kentucky Home, Dens of New York, North Carolina Folks, Hand of the Enemy, Gold King, Gambler's Wife, Heart of the Klondike, California Komedy Ko. 26-31.

At the Little Rock, Ark., Airdome (Fred Pennell, mgr.): The Albert Taylor Stock co. presented A Gilded Fool, Den Cesaar De Brasan, A Hot Old Time, The Devil, Sherlock Holmes and Dr. Jekyll and Mr. Hyde July 12-17 and pleased capacity houses. Renfrow's Jolly Pathfinders 26-31.

The Marquis Airdome at Louisiana, Mo., has been bought by C. Chandler, who will continue the business under the name of the Chandler Airdome.

At Frank Rich's Airdome, El Paso, Tex., Musical comedy by Morris Streeter, July 18-31. The Three Sisters, July 23-24, for the first time on any stage. The original production Old King Cole, both book and lyrics by Morris Streeter. This little musical comedy was full of old familiar nursery rhymes, set to catchy music and was a pronounced success and reflected much credit on the author. Misses Bryan, Blondel and DeLacour each scored with their solos and the company is gaining in popularity as is daily attested by increasing business.

At Brown's Airdome (J. R. Johnson, mgr.), Cleburne, Texas, the Matinee Girl, July 19-24. Please large attendance all week.

At the Louisiana, Mo., Airdome, (C. Chandler, mgr.), Fare-Goirell company, July 17-25 to big business and gave best of satisfaction. Angella, comedians, July 27-31.

The Airdome, at Jacksonville, Florida, with A. J. Clark, mgr., closed July 18-24 to allow for refitting with new seats, and opened again July 26 with music and comedy.

The Airdome managed by Frank Head, at Hot Springs, Ark., was well patronized, July 19-31. Renfrow's Jolly Pathfinders and the Albert Taylor stock company were the attractions.

The Capital Beach Airdome at Lincoln, Neb., continued to draw good business, July 18-25, in spite of cool weather. Good vaudeville was the attraction.

At the Chattanooga, Tenn. Airdome (W. S. Albert, mgr.), attractive vaudeville bills do good business, July 19-24.

At the Airdome, St. Joseph, Mo. (C. U. Philley and R. Van Houton, mgrs.), the Wm. Grew Stock company presented Along the Mohawk and a Bachelor's Honeymoon, July 18-24. Both plays were exceptionally well presented. Lloyd Ingraham made decided hits in two character parts of totally different types.

BLANCHE SHIRLEY.

Blanche Shirley, whose portrait appears above, has been engaged by Joseph R. Grismer, of Brady and Grismer, to play Anna Moore in 'Way Down East, the part made famous by Phoebe Davis since the first production of this play. While with Poli's Stock company at Scranton this Summer Miss Shirley made a distinct hit with the audiences and the following notices show the attitude of the press of Scranton toward her:

Scranton Tribune (July 20): Miss Shirley is far and away the most satisfactory artist seen at Poli's. Every eye twitch, every move of the fingers and every inflection of the voice plays its part in the delineation of the character, the whole being woven into fabric that is a genuine symphony.

Scranton Republican (July 20): The words and fancies of the feckle girl wife are pictured by her with the touch of a finished artist and persons in yesterday's audiences who had seen Phoebe Davis' interpretation of the role were most flattering in their comparison of the two artists.

Scranton Truth (July 20): Miss Shirley throws herself into her work with all the enthusiasm at her command, which is saying a great deal, and the effect is one of the most finished pieces of acting ever witnessed on a local stage.

Miss Cullen and William Grew gained new laurels with each performance. Business excellent. The Man on the Box, July 25-31.

At the Fort Scott, Kans., Airdome (Harry C. Emich, mgr.), the Morey Stock Company presented, A Gay Deceiver, Only a Private, A Vagabond's Wife, July 19-24. Good company and business. The Payeen Company, July 26-Aug. 7.

At the East Liverpool, Ohio, Airdome (H. B. Killman, mgr.), the Harcourt Comedy Company presented Kentucky Home, July 26-7 to good business.

At Luna Airdome, Owensboro, Ky., vaudeville and moving pictures, July 26-31, drew good business all week.

At Dubuque, Ia., Airdome (Jake Rosenthal, mgr.), Jane Babcock Stock co. in The Girl and the Miner July 18-24; played to good business. Same co. in The Grafters 25-31.

The Capital Beach Airdome, at Lincoln, Neb., continues to draw good crowds in spite of cool weather. Little Hip was re-engaged for a second week July 18-25, and Mason, Wilber and Jordan, and Texana and Robison completed a very satisfactory bill.

The Earle Stock company closed a two weeks engagement at the Jefferson City, Mo. Airdome, July 24. Company and business good. The Whyte company opened for a two weeks' run, July 26 and was well received.

At the Bartlesville, Okla. Airdome (John Filan, mgr.): Payton Sisters, July 19-20 pleased packed houses; Peoples stock company, July 26-31, and at the Coliseum Roof Garden (C. W. Slater, mgr.): Franklin stock company, July 19-26; good company and business, dark, July 26-31.

At the Fulton, Mo. Airdome (Vandeventer, Pratt and Crowson, props.), moving pictures and vaudeville have pleased good business, July 19-31.

The airdome at Annapolis, Md., had good business, July 26-31, with moving pictures.

At the airdome, Mexico, Mo. (A. B. Waterman, mgr.), the Culhane Comedians broke the record of the company and the airdome by playing to capacity for two weeks ending July 24; the Callahan company of 26 people, band and orchestra, July 26-31. The Slater Dramatic company, Aug. 2-16. Fair week engagements, Aug. 23-28, Grand Opera House—the 3rd return engagement of the North Bros.; at the airdome, the Tulsco Stock company.

THE RECORD OF DEATHS.

Johanna Rotter-Dieffenbach, who died on July 23, at the age of seventy-six, was born in Hungary in 1833. Her first appearance on the stage was as a member of the opera company at Darmstadt. She came to New York in 1858, singing at the Academy of Music. Up to ten years ago Madame Rotter-Dieffenbach sang in different church choirs of New York city.

William Staiger Lanning, son of ex-Assemblyman James W. Lanning, builder and owner of the Auditorium, Burlington, N. J., and also brother of Charles M. Lanning, manager of the same theatre, died at his home, Newark, N. J., on July 24 of peritonitis, superinduced by appendicitis. Mr. Lanning was thirty-one years old and at the time of his death was associated with his father in the contracting business, under the firm name of James W. Lanning & Son. He is survived by a widow and three children. The funeral was held from the residence of his father, 314 North Broad street, Trenton, N. J.

THE STOCK COMPANIES.

Notes of Plays and Players in Various Cities.

W. H. Dimock and wife (Marion Chester) closed a sixteen weeks' engagement with the De Lacy Stock company July 31 and returned to New York.

Beatrice Flint is especially engaged as leading woman for the Whalom Park company, Fitchburg, Mass.

Frederic Clayton, in consequence of rehearsals for a new engagement, has just closed a three months' engagement with the Poli Stock company, Springfield, Mass.

The Myrtle Vinton company opened its thirteenth season at Eagle Grove, Ia., and was well received. This is the thirteenth consecutive season for Miss Vinton at the head of her own company, and, judging by the comments from press and public, her efforts to please have not been in vain. The outlook for this season is bright, as she has established an enviable reputation in this territory, and the members of the company are all well known. All royalty plays will be produced, including Indiana Folks, The Man and the Brute, For Her Brother's Sake and other feature plays. Six special feature vaudeville acts have been secured, adding considerable strength to a company already strong.

Business in Nebraska continues good considering the very warm weather. During the week of July 26 Grace Hayward and company presented Thelma to S. R. O. every night and The Defaulter to fair business. On Friday evening Managers Gatts, of the company, and Zehrung, of the theatre, gave the Central Labor Union a benefit. Preparations are now under way for the opening of the road season; the scenic artists are busy preparing scenery for ten new pieces which the company will use on the road. The underline for week of Aug. 2 is, first half, The Senator's Daughter; last half, Camille. Following these pieces Miss Hayward will present for the first time two new plays which she has just finished. Mr. and Mrs. Jack O'Donnell, Laird and Stephens and Oscar Wheeler are new members of the company.

Oscar O'Shea and Esther Evans (Mrs. O'Shea) are in their twelfth week playing the heavies and leads, respectively, in the Alhambra Theatre Stock, Alhambra Theatre, Chicago. Miss Evans is a warm favorite at this popular playhouse, and has surprised her friends by her versatility, her parts ranging from soubrettes to emotional leads. The Alhambra is one of the very few theatres in Chicago that has weathered the hot spell, and credit for its popularity should be given Manager Weber, who spares no expense to make a production, and to Director Sam Morris, whose experience and energy always insure a performance above the average.

SPOKANE.

Mrs. Fiske Seen Here After Seven Years—Bright Outlook for Next Season.

Mrs. Fiske was greeted by two capacity audiences on her first appearance in Spokane in seven years and, though the story told in Salvation Nell, in which she appeared at the Spokane Theatre, July 19-20, did not appeal to all, the star's performance was notable for its artistic portrayal, as was the work of Holbrook Blinn, who was convincing as Jim Platt. Hope Latham and Charlotte Barth were also seen to advantage. The minor parts were well sustained and the mechanical side of the performance was without a flaw. Mr. Blinn and the Misses Latham and Barth made application for quarter sections of land in the Spokane Indian reserve during their stay here. Mechanics and electricians with the co. also registered. Mr. Blinn said: "I believe a year or more in this splendid country would do me worlds of good, and I hope I am successful in the drawing."

The Colonial Musical Comedy Co. opened a Summer season at the Auditorium Theatre with The Show Girl, on July 25; The Isle of Spice, August 1-8. The co. of 35 includes: Adele Oswald, Nellie Nichols, Essie Barton, E. Coit Albertson, Harry Watson, Franker Woods and Frank D. Nelson. The co. may remain four weeks. Harry C. Hayward, manager of the theatre, said: "Spokane is lined up for a lot of good productions. We shall begin the season proper with A Gentleman from Mississippi, August 27-28, and for the remainder of August have A Knight for a Day. Among some of the better plays coming are the following: The Climax, Polly of the Circus, The Three Twins, The Royal Italian Opera Co., Shepherd King, Dustin Farnum, Blanche Bates and Billie Burke. December will draw three of the better plays together: The Third Degree, William Crane in Father and the Boys and The Traveling Salesman. Leslie Carter, Olga Nethersole and David Warfield are also booked and The Merry Widow and The Right of Way are coming."

Mrs. Henry M. Weiss, of Spokane, received a letter stating that her cousin, Sylvia Blackston, an Australian singer and composer known throughout the Northwest, recently received a command to sing before the royal family of England and Princess Henry of Battenberg, a sister of King Edward VII. Princess Henry was so charmed with the young singer that after the concert the artiste was presented to her by Countess Beauchamp.

W. S. McCREA.

SPRINGFIELD, MASS.

The Cook Players Closed a Good Season Here—Praise for Eugenie Hayden.

The Cook Stock Players closed their successful Summer season of eleven weeks at the Court Square July 26-31 with the English farce, I Love My Wife, for which Dallas Welford came on to play the leading part. It was rather slow for a farce, after some we have seen, but the capable players made the most of it. Welford was funny as Gillibrand and Harrington Reynolds did a good piece of work as Ruppershaw. Clara Blandick as Mrs. Gillibrand, Lillian Raymond as Delphine, Bert Walter as M. Moppert, and Ramsey Wallace as Paul Heming were especially noteworthy. The curtain raiser, The Violin Maker, gave Robert Deshon opportunity for good work. The co. scattered to prepare for their regular season engagements, leaving a very pleasant impression. George Primrose's Minstrels 3.

Frank Keenan was in town 31 to see the windup of the Cook Players, with whom he had appeared in several productions this Summer.

The Poli Stock co. gave a very capable presentation of Merely Mary Ann 26-31. Eugenie Hayden did her best work yet as the slavey and Harry Ingram was efficient as Lancelot. May Abbey as Rosie and Ada Sherman as the landlady were notable, and Olive Davis, Gilberth Faust, and the rest handled their parts satisfactorily. The Woman in the Case 2-7.

The Gilmore will be overhauled and refurnished for the coming season of burlesque and melodrama, which opens late this month. The Sheedy vaudeville and moving pictures run a week or two longer.

EDWIN DWIGHT.

PROVIDENCE.

Good Houses Greet the Albee Stock Company —The Clansman a Coming Attraction.

The Albee Stock co. won new laurels at Keith's July 26-31 in a splendid presentation of The Other Girl. This was one of the best of the light plays given by the co. this season, and the work of Misses Scott and Leigh and Messrs. Hawley, Churchill and Newing were most pleasing. Very good houses. The Man on the Box 2-7.

George F. Collier, formerly advertising agent at the Majestic and other Boston theatres, has been appointed manager of the Westminster Theatre in this city, succeeding Harry Parkin, who has been the manager of this house for a number of years. The house is now undergoing extensive alterations under Mr. Collier's direction and will open about 16.

An interesting booking for early presentation at the Empire the coming season will be the first presentation in Providence of The Clansman.

H. F. HYLAND.

CLEVELAND.

The Regular Season Opens—Virginia Kline and Tully Marshall Win Applause.

The first regular theatre to open in this city was the Cleveland 3. McIntyre and Heath will open at the Euclid Avenue Opera House 23.

Manager Wilson treated the patrons of the Euclid Avenue Garden Theatre to a new musical comedy 26-31, The Silver Slipper, and it pleased with its singing and dancing. The Girl from Paris 2-7.

The Other Girl was given a good presentation by the stock co. at the Colonial 26-31, and served to introduce a bright Cleveland player, Virginia Kline, who was well received and applauded in the role of Estelle. Tully Marshall was accorded quite an ovation for his good work as Kid Garvey, and other members of the co. pleased. The Man from Mexico 2-7.

The Empire Theatre is being redecorated and will open 30.

WILLIAM CRASTON.

KANSAS CITY.

Outdoor Amusements Continue to Do Well—The Ladies' Band a Novelty.

Still nothing doing in the amusement world but the out-of-door attractions at the parks, which, however, continue to do excellent business. The Navassar Ladies' Band at Electric Park July 26-31 is drawing some of the biggest crowds of the season, and deservedly so, as their music is excellent, besides the fact of women musicians being something of a novelty. The other parks have their usual attractions, water sports at both places being among the most popular offerings.

D. KEEDY CAMPBELL.

BUFFALO.

The Bonstelle Stock Company's Return Will Be Welcomed Here.

For the farewell week of an exceptionally successful season of stock the Bonstelle Stock co. offered The Rose of the Rancho to S. R. O. business. Miss Bonstelle and her co. have made many new friends in Buffalo, and it is to be regretted that we cannot have them with us permanently. However, should they return next Summer, a royal welcome awaits them. A word of praise is due to William Masson for the excellent scenic production of The Rose of the Rancho.

P. T. O'CONNOR.

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HER HUSBANDS AND HIS WIVES, a modern three-act comedy requiring one set of scenery and a cast of seven will be completed in a few days. Managers desiring further information about this comedy or an option on same address William Davis Rose, Dwight, Mass.

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MANAGER wanted for first-class repertoire company—or one play. Must have some money and experience. I control young, pretty, clever, ingenue soubrette. Also four good plays. Generally considered A1 stage-director and actor. Money this season for such an attraction. John Doe, care of MIRROR.

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SHAKESPEAREAN disciple invites offers. King Lear pre-eminent. Henry Guenther, 3009 McNair Avenue, St. Louis, Mo.

SKETCHES for sale and written to order. Address William Davis Rose, Dwight, Mass.

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THE MOTION PICTURE FIELD

MELIES RE-ENTERS FIELD

GEORGE MELIES GRANTED PATENTS COMPANY LICENSE TO MAKE FILMS.

The Melies Interests, Represented Here by Gaston Melies, Have Withdrawn from All Connection with the Lewis Interests of Chicago—New Studio Opened in Brooklyn—Will Commence Issuing Films in September.

As stated exclusively in THE MIRROR of July 17, George Melies, of Paris, France, and his brother, Gaston Melies, of New York, are no longer connected with the George Melies Company, an American corporation now controlled by Max Lewis, of Chicago. Having severed this connection with the Lewis Interests, George Melies has been granted a Patents Company license to manufacture motion picture films in America and to market the same in connection with the films of the Melies Paris factory, through the licensed exchanges of this country. The Melies interests in America will be represented by Gaston Melies, assisted by his son Paul, with offices located at 204 East Thirty-eighth Street, New York. A studio has been established in Brooklyn and one reel per week of new films will be issued commencing Sept. 1. Wallace MacCutcheon will be director.

"I noticed that THE MIRROR was the only paper that mentioned our break with the Lewis interests in connection with the injunction proceedings brought by Lewis against the Patents Company in the United States Court in Trenton," said Gaston Melies to a MIRROR representative. "THE MIRROR was correct. We have cancelled our contract with the Lewis concern for non-fulfillment of its part of the agreement.

"We expect to issue a high class of subjects, and in order to stimulate interest in the securing of picture manuscripts we are offering prizes for the best scenarios, aggregating $450."

George Melies was at one time one of the most important factors in the moving picture field in America, as well as in Europe. Last Fall a stock company was organized, called the George Melies Company, the incorporators being George and Gaston Melies, Lincoln J. Carter, John Lodge and others, and a studio was built and equipped in Chicago. Max Lewis, of the Chicago Film Exchange, became the chief stockholder, and the Patents Company, which had previously granted a license to the company, canceled the license, thus preventing it from doing business with licensed exchanges. The Lewis interests then organized the Phœnix Company for the manufacture of independent films and leased the Chicago plant from the Melies Company. No business was done under the Melies name and no royalty was paid to the Melies interests. Hence the cancellation by George Melies of the contract. Recently Lewis commenced proceedings in the United States Court at Trenton, N. J., to force the Patents Company to grant the Melies Company a license, which proceedings are pending.

THE NEW TARIFF ON FILMS.

The Bill Fixes Rate of One and One-half Cents Per Foot on Moving Picture Films.

The new tariff act as reported by the conference committee to the House and Senate and passed by the House fixes a specific duty of 1½ cents per foot on imported moving picture films. This is the first time moving pictures have ever been named in a tariff law.

The old law provided an ad valorem duty of 35 per cent. on imported photographic films and an additional specific duty of 65 cents per pound on the material. For a time the specific duty was not assessed, so that merely the ad valorem duty was paid, but recently a ruling was made that the additional charge of 65 cents per pound was legal. The department valued new films at the uniform rate of 6 cents per foot, so that the duty of 35 per cent. amounted to 1½ cents per foot, as in the new law. But the specific rate of 65 cents per pound brought the total duty up to about 1.9 cents per foot, so that if there is now no extra duty on the material, as formerly, the new tariff, which it is assumed will be passed by the Senate, will operate as a reduction.

It was estimated by the film manufacturers in a communication addressed to the Senate Finance Committee that a duty of 1½ cents per foot would bring the government $500,000 revenue per year.

Independent moving picture interests in this country, who have been considerable importers of new films, made an effort to have all duty removed, but it appears they were unsuccessful.

ANOTHER PATHE FILM D'ART.

The Pathe release for Aug. 6 will be another film d'art entitled The Tragedy of Mendon. The story was written by Jules Mary and the distinguished players appearing in it include Mme. Aime Tessandier, of the Comedie Francaise; M. Varennes, of the Theatre Bejane, and Mlle. Barat, of the Athenes.

NEW LICENSE RATE FOR BALTIMORE.

The City Council Committee of Baltimore will hear arguments before framing a new theatre license ordinance for that city. It is proposed to change the rates to correspond to the sizes of the houses, possibly based on seating capacity.

LICENSED RELEASES TO INCREASE.

One Reel Each by Selig and Melies to Be Added to Weekly Output—More May Follow.

The announcement that George Melies will commence issuing one reel per week of licensed films in September, together with the statement that the Selig Polyscope Company will increase its output to two reels per week, makes it certain that the regular licensed issues will be twenty reels per week at least during the coming season, instead of eighteen, as at present. There is a possibility that other manufacturers may also increase their issues and bring the total up to four per day or twenty-four reels per week in the very near future. If the additional increases are made it is a good guess that they will be divided up about as follows: Vitagraph increase to three reels per week, Biograph to three reels, Kalem to two reels and Essanay to two reels.

The manufacturers referred to are not talking for publication, but THE MIRROR is informed that there is no restriction on the number of reels any manufacturer may issue. It is all a matter of demand. If the exchanges can absorb the surplus there is no doubt the increases will be made. The large increase in licensed houses has made the business of the exchanges better than it ever was before at this time of year, and the prices obtained for service average much higher than formerly. The one complaint that is heard is that the limited number of reels that are issued each week makes it necessary for competing theatres to show the same pictures. An increase of subjects would do away with this trouble.

NON-INFLAMMABLE FILM.

Nothing Else Being Used For New Films—Celluloid Will Soon Disappear.

At the offices of the different film makers in New York it is stated that the non-inflammable film now being supplied by the Eastman Company is giving excellent satisfaction. There are a few complaints about difficulty in cementing the new film, but these objections are growing less as the exchanges and exhibitors become more accustomed to the new material and how to handle it.

One manufacturer has stated to THE MIRROR that the Eastman Company now refuses to supply any other than the non-inflammable film to the manufacturers except for negatives. The non-inflammable is also shipped to the European manufacturers whose films are marketed in America through licensed exchanges, but this only applies to films for the American market. The Eastman Company, according to an agreement entered into with the manufacturers, will not supply non-inflammable stock for foreign use until four months after it was started in America. It is figured that in about six months all old dangerous celluloid films will be practically eliminated from use in all licensed houses.

INTEREST IN BOXING REVIVED.

The coming match between Jack Johnson, the colored champion, and Stanley Ketchel, the clever heavyweight, scheduled to take place at San Francisco Oct. 12, is attracting much attention. Also the match between Jim Jeffries and Jack Johnson, which is to follow shortly after, has caused a great revival of interest in the sport. That women and children are admirers of the manly art of self-defense has been demonstrated by the eagerness with which they flocked in droves to the moving picture theatres where the Burns-Johnson films have been used. In addition to being a faithful portrayal of the fourteen rounds that made Johnson the champion, these films show the principals at their training camps and the spectacular pictures of the exterior and interior of the stadium at Sydney, with the gathering of the large audience from all parts of Australia to witness the fight. The best rounds of the Jeffries-Sharkey fight at Coney Island, in which Jeffries got the decision, are also included in the 800 feet of film. Hugh McIntosh, the promoter and referee of the Burns-Johnson fight, is now offering the rental of these films for one week or longer, for any given section of the country, at a price within the reach of all. The films are sure money makers for the five and ten cent theatres and all details will be furnished upon application to Mr. McIntosh at the New York Theatre Building, New York city.

A FEW SONG SLIDES.

The slides, by Wheeler, for the Witmark song "Slip On Your Gingham Gown," are the average.

The Van Allin slides used with the Feist song "Just for the Sake of Days Gone By" should be retired. They are the merest blotches of coloring.

The Levi slides for the song "Back to the Old Home" are sad looking affairs, but they are about as good as the song as it is heard in the picture houses.

The Climax slides for "Show Me the Way" could be worse, but not much. The coloring is very nearly the limit.

A song called "The Flower of Singapore" has slides that bear no possible resemblance to the locality indicated in the song.

Too much praise can hardly be bestowed on the Scott and Van Altina slides that go with Helf and Hazer's "Wedding Bells."

"Reine Waltzed 'Round on His Hickory Limb," which Emma Carus was able to do something with in vaudeville, is a failure in picture houses. At least it was so at the Union Square, where a singer named Leroy murdered it.

REVIEWS OF NEW FILMS

BIOGRAPH AND PATHE FURNISH THE LEADING HITS OF LAST WEEK.

Biograph's "The Slave" a Powerful and Polished Production—Pathe's "Gamekeeper's Son" a Splendid Example of Fine Comedy—Other Hits: Biograph's "Convict's Sacrifice," Lubin's "Hot Time at Atlantic City," Urban's "His Rival's Hand," Vitagraph's "Little Orphan," Gaumont's "Last Confession" and "An Easy Job."

Two very superior films marked last week's issues, one by the Biograph and the other by Pathe Freres. The Biograph subject, The Slave, is distinguished by its highly polished acting and superb mountings. The Pathe subject, The Gamekeeper's Son, is of lighter order, but is most artistically handled. Both can be studied with profit by other producers. There were also a number of other films of merit released during the week, including Convict's Sacrifice, by Biograph, A Hot Time in Atlantic City by Lubin, His Rival's Hand by Urban, Little Orphan by Vitagraph, and Last Confession and An Easy Job by Gaumont.

A Convict's Sacrifice (Biograph, July 26).—With the exception of the last scene this picture possesses considerable dramatic strength, although the plot is not the most reasonable one, by a long way, that the Biograph Company has produced. Still, it grips and interests—all but the last scene, which is distinctly an anti-climax. A discharged convict is befriended by a laboring man, but gets into a fight and lands back in prison. Eventually he escapes and a reward of $100 is offered for his capture. In his flight he stumbles into the home of the working man who had done him the good turn. Here he finds want and distress, the family suffering from hunger. There is only one way he can repay the workman for his former kindness and he takes that way by forcing the man to become his captor and receive the reward. Here is the logical end of the story—the convict's sacrifice—but another scene is added. The convict makes a useless attempt to break away and is shot by the guards and killed. The picture is staged and acted with the usual Biograph thoroughness, but drags a little in some parts.

Living Dolls (Pathe, July 26).—As may be guessed from the title, this is a trick picture. It is skillfully managed and pleasingly colored, although it cannot be said to be particularly interesting.

Sweet Dreams (Pathe, July 26).—In this subject we have another one of the colored magic variety, more interesting than the preceding, and more artistic in scenic background. A young woman resting on a bench beside a lake dreams first that imps and goblins catch her, but this dream is followed by another in which a fairly takes her in charge and introduces her to a magic prince. When she awakens from her dreams an old fop appears and wants to marry her, but she shoves him into the lake, which is no dream for the old fellow.

Champion Heavyweight Lifter (Pathe, July 26).—A street performer is doing heavy lifting stunts, and after he is through and has gone for a drink, a tramp discovers that the heavy weights are fictitious. He steals them and starts in performing for himself, but a dog runs off with the big dumbbell and a chase follows in which the heavylifter and a policeman presently join. There is nothing novel in the chase, and the humor of the picture is not of the most hilarious character.

A Hot Time in Atlantic City (Lubin, July 26).—This is a very creditable piece of rough comedy work, and there is additional value to the picture because numerous excellent scenes in Atlantic City are shown. Two tramps steal into the room of a rich foreigner, don his clothing, secure his checkbook and proceed to have the time of their lives on the boardwalk. They are at last exposed and a well managed chase amidst genuine Atlantic City crowds follows.

Mother Goose (Edison, July 27).—Ballads from the Mother Goose stories are illustrated in a series of scenes, some of which are cleverly done, while others are bungled or have little apparent reference to the subject. The film pleases the children, but is rather wearying on the grown-ups. Mother Goose takes a little boy in a dream through a series of visits to the various characters of the book.

Taking His Photograph (Edison, July 27).—A novel and humorous idea is developed in this comedy film, but the manner in which the point of the story is led up to is unskilful and smacks of the amateur. However, it is not unamusing and the clever ending compensates. A woman wants her husband to have his photograph taken, but he refuses and bets her a new hat she can't accomplish the trick. After a number of failures at snapshots and at a photograph booth, she has one of her friends accuse him of stealing; whereupon he is arrested and properly "mugged" by the police. Then she explains to the court, gets an order for the photograph and for her husband's release, and there you are—the hat is won. The overdone antics of the husband are not funny, except in the scene in the "mugging" room, where his acrobatic efforts to avoid the taking of his picture are entirely consistent.

His Rival's Hand (Urban, July 27).—This dramatic story is quite interesting and ends in a way that pleases. A young artist, son of a rich father, falls in love with a waiter girl at a mountain resort, carries her off and marries her. The young man loses all his money in a card game and quits in debt, owing one of the players a sum of money which he agrees to pay in an hour. The winner tries to flirt with the young wife, and when the husband interferes the evidence of his debt is produced. At this juncture the father, who has just arrived and has observed how correctly the young woman has conducted herself, intervenes, pays off the insulter, kicks him out of the picture and blesses the happy couple. The acting is satisfactory and the scenic surroundings superb.

Parks in Berlin (Urban, July 27).—These are pleasing scenic views in the German capital which should prove very popular.

The Little Orphan (Vitagraph, July 27).—A simple but pretty story is, for the most part, well told in this film. It is a little vague at the start, but once we get the drift of the plot it holds the interest well. The acting is commendably natural, especially that of the little girl and the artist. The artist has lost his wife and child and determines on a trip to Rome. The little girl, living in the neighborhood with her uncle and newly wedded aunt, is brutally treated by the woman and runs away from home, meaning, in her childish enthusiasm over some pictures she has seen in a book, to go to Rome. The artist picks her up, becomes attached to her and induces the uncle to allow him to adopt her.

Midwinter Sports (Vitagraph, July 27).—These are views of sports with dogs trained to draw diminutive sleighs. The drivers are children and there is an interesting race, in which a big black dog is the winner. The boy who drove him should have been soundly spanked for kicking the willing brute because he did not stand around just right to have his picture taken in the closing scene.

The Barber's Revenge (Pathe, July 28).—This is a loosely constructed story of no great interest, telling of a long haired soldier whose wife sends him off to get a shave. He makes love to the barber's wife and the barber in revenge shaves only one side of his face and cuts off half of his hair. The poor fellow is obliged to finish the job, now looking like a peeled onion and being unrecognizable when he reaches home.

Amazons of Different Periods (Pathe, July 28).—This series of costume pictures showing women on horseback during different ages, is barely worth the film consumed. The same horse is used for all the so-called Amazons and small originality is displayed in the selections of subjects.

The Last Confession (Gaumont, July 28).—A well written story, splendidly acted and with strong dramatic interest is presented

"SPECTATOR'S" COMMENTS.

The *Edison Kinetogram* is a neat semi-monthly trade publication which the Edison Manufacturing Company has commenced issuing from its Orange offices for the purpose of more effectually describing Edison films and machines. In addition to bulletins of the releases, the *Kinetogram* contains news and comments on matters of interest to the motion picture field, and these comments will continue to be a feature of the publication, which will be issued twice each month. The *Kinetogram* should prove a valuable adjunct to the Edison publicity department and a welcome visitor to all persons interested in moving picture affairs.

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The *Kinetogram*, among other timely remarks, calls attention to a phase of the new copyright law according to which motion picture stories are legally considered dramatic productions and may be copyrighted as such, instead of being protected merely as photographs, as was formerly the law. THE MIRROR was the first paper in the country to discover this reading of the new law, immediately after its passage, and this paper at that time called the attention of manufacturers to the fact that they could protect their film stories in the same manner that dramatic authors could protect their compositions. In other words, dupers and other infringers could be imprisoned or subjected to the same heavy fine that play pirates must suffer. But to accomplish this the film manufacturer would be obliged to copyright new films as dramatic productions and not merely as photographs.

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Are the manufacturers so copyrighting their new films? It is the information of the writer that they are not. There has been, so far as can be learned, no change in this respect from the old system, although the paragraph in the *Kinetogram* referred to above, coming as it does from the office of one of the leading film manufacturers of America, leads to the hope that full advantage of the new law's protection may soon be taken by the manufacturers.

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While on the matter of copyright requirements, it might be well to call attention to a recent misconception of the situation promulgated by the *Moving Picture World*, which stated that the manufacturers were at a disadvantage because they were required to file two costly complete copies of each film with the Librarian of Congress. It was suggested by the *World* that a modification of the law could be secured from the department so that the filing of a few feet of each film would be sufficient to secure the benefit of copyright for the entire film. For the information of the *World* it may be stated that acts of Congress can be amended only by act of Congress, and further that the two copies of each film required by law need not be produced on the costly celluloid or non-inflammable material in regular use, but may be mere photographic prints on paper. This has been the practice hitherto, and the cost is only nominal. However, this only covers photographic copyright and probably does not protect the dramatic rights, although it is understood that in some quarters it is held that it does. For the latter purpose a filing of the scenarios, the same as in dramatic manuscripts, should be the safer plan.

in this film. The photography is superb. A man and wife living in the city are told by the doctor that their baby must be raised in the country. They place it with a nurse who has a baby of her own. The city baby dies and the nurse and her husband determine to exchange the infants so that their son shall have aristocratic raising. Twenty years later, which should have been at least twenty-five, judging from the appearance of the grown-up son, the young man turns out to be a cheater at cards and the supposed father is heart-broken. But the old nurse is now on her death bed and begs her husband to send a written confession to the city family. He complies and the letter reaches the city father in time to change his grief to rejoicing that he has been spared the disgrace of having such a worthless son. The young man on returning to his rightful home finds his mother dead.

The Tramp's Story (Essanay, July 28).—This is a picture illustration of the well known fugitive poem, commencing "Twas Way down in the Lehigh Valley," and it must be said that the work is very well done, although the tramp is overacted. The different scenes are alternated with lines from the poem which carry the story along clearly.

A Case of Seltzer (Essanay, July 28).—A masher follows a young lady to her home and stands outside "rubbering" to get another view of her. He is not a convincing masher at all, being strictly of the stage variety, and this fact lessens the strength of the comedy. However the punishment he receives is laughable and well executed. The girl tells her grievance to her brother and his young men friends, who dress up one of their number to represent the girl, and he goes out with a seltzer bottle to meet the masher. The other young men follow with more seltzer bottles, after which the troublesome fellow gets his, in effective fashion.

The Slave (Biograph, July 29).—The Biograph Company has again come to the front with an exceedingly powerful and high class production that merits the warmest praise. The story is strong and is most deftly handled, the acting being distinctly polished and effective, while the settings and costumes are elaborate and carefully appropriate. The stage management is particularly worthy of commendation. The scenes are laid in ancient Rome. A patrician desires to possess a young girl, but she prefers a poor sculptor, to whom she is wed. To them the young couple and their little girl, despite ill success in the sale of the artist's statues, are reduced to the verge of starvation, and the young wife determines to sell herself in the slave market for gold to save her loved ones. The sale takes place and the young patrician becomes her owner, but when he sobdecryes her anguish and that she clings to the white rose, the emblem of purity, he determines to restore her unsullied to her husband. In the meantime the child has died and the father has discovered the sacrifice the wife has made. At first he refuses to receive her back, but she extends the white rose before his eyes and he is countered of her innocence. The last scene shows them in darkness, with a growing light striking their faces, an artistic and poetical effect that is extremely pleasing.

The Heart of a Race Track Tout (Lubin, July 29).—This picture, which is really two distinct stories, both shallow, gives the impression of having been arranged around a few race track scenes. It is hardly up to the Lubin standard, although it is not uninteresting and has in it elements of humor. A young man with a sick wife has no money to buy medicine. A tout fixes up a scheme by which they succeed in securing funds. He pretends to attempt suicide in a public place and the crowd that collects around contributes money to the tout, with which food and medicine for the sick woman is purchased. So much for the tout's heart. We now start in on a race track episode. There is a horse that the tout thinks will win and he and his friend induce a farmer to put in $20 to bet with the bookmakers. The horse wins, the money is divided and the tout is made happy by gaining the hand of a sloppy slavey whom he has met at his friend's house.

Sporting Blood (Lubin, July 29).—There is a humorous and clever plot in this comedy picture, ending in a very funny double chase, but it would have been better if the wife had found her husband's telegram in some other than the worn out way of picking it up from the floor where he had clumsily dropped it; also if she had not gone out into the street armed with a broom in search of him; also if the race track had not been entered through the doorway of a ten-story building, and also if the trotting race had been between more than two horses on a real track instead of a country dirt road. The telegram is from a friend regarding a horse and is cleverly worded so that the wife thinks it refers to another woman. She starts out on the warpath, enlisting numerous other women to help her. The husband wins a pot of money and returns home, where the servants tell him the wife is crazy. He seeks the aid of the police and male friends and the two crowds chase each other with exceedingly laughable results. The acting is more than fair.

Mr. Buttinski (Lubin, July 29).—The idea in this picture is old, but there are several laughable incidents in it. A man whose name, Buttinski, describes his character gets himself into a series of mishaps by "butting in" always at the wrong time. He is drenched three times and otherwise mussed up, but each time he appears in the next scene in dry and clean clothing.

A Mother's Sorrow (Pathe, July 30).—The ending of this story is not unlike one issued some weeks ago by another French company. A young peasant in love with a heartless girl, who will not have him if he cannot introduce her to a life of luxury, induces his aged mother to give him authority to sell her little farm. With the money he buys fine cloths for himself and the girl, and they go away, leaving the old mother in poverty. The poor old woman wanders as a beggar until one day she falls dying by a lake where her son and the girl are gayly boating. They come ashore and he recognizes his mother just as she is expiring. Too late, he regrets his conduct, kneeling beside the dying mother, while the shameless girl scoffingly deserts him. The setting is excellent and the scenic pictures very fine, but the ease with which the son is able to dispose of the farm is probably untrue to French conditions.

Charley Begins at Home (Pathe, July 30).—The basis for this short comedy is hardly sufficient for the purpose and the humor is therefore strained and unnatural. An old gentleman refuses money to his son on the plea that he means to devote his wealth to charity. The young man, to cure his father of his delusion, posts a notice in the street inviting all people in want to apply to the old gentleman for aid. Numerous beggars flock to the house and the father soon changes his mind.

Love's Sacrifice (Edison, July 30).—A sub-title that is confusing and an opening scene that tells us nothing, leaves us in doubt as to what is happening in this picture, until later we are able to pick up the thread of the story. Two young men are in love with the same girl. One of them goes away to sea, being a sailor. It appears, although at first we might take him for a clerk on his way to work. He is not heard from for six months and the girl is about to marry the other fellow, when the sailor returns. The wedding procession is interrupted; the bridegroom magnanimously resigns in favor of the returned wanderer, and the wedding goes on, the lucky man not even taking time to change his sailor's costume. In the last scene we see him, this common sailor, taking his bride up the gangplank of an ocean liner for a luxurious trip to Europe, while the unsuccessful suitor throws fits of anguish at the side. The story is badly put together and is weak, while the acting is weaker—very poor stuff, indeed, for these days of high endeavor in picture production.

Mulligan's Waterloo (Edison, July 30).—Mulligan is an overdrawn stage Irishman, outrageously made up, who whips everybody he meets, singly and in groups, but when he reaches home his diminutive wife wipes the floor with him. There are a few laughs in the picture, but not many.

The Factory Girl (Kalem, July 30).—Wretchedly constructed, with a wholly impossible villain and a wild eyed plot that would make even Al Woods turn away in horror, this picture has nothing to recommend it except the scenic backgrounds and the excellent photography. The foreman of a factory is repulsed by one of the girls and vows revenge. About the same time another young woman falls to make an impression on a young man and she also vows revenge. This young man, it appears, is the lover of the working girl. The two "heavies" plot to get the girl into trouble. There is money to be conveyed somewhere and the plotting woman dresses in the girl's clothes and steals it, taking care to be seen. The girl is accused, arrested and jumps into a creek to drown herself, but her lover drags her out, a sorry looking object. The father, who has previously recognized the plotting female, for which she has given him a shove in the face, steps up at this moment and clears up the horrible mystery. The stage management is about as bungling as it can be and the acting is of the same class. The characters for the most part merely walk on and off and only wave their arms and pose when they ought to be doing something else. It is to be

BIOGRAPH FILMS

Trade Mark — Trade Mark

Released August 2, 1909

A Strange Meeting

THE MOST POWERFUL SERMON EVER DEPICTED

Not since the production of "A Salvation Army Lass" has there been a film story as impressing as this latest Biograph subject. It clearly shows the efficacy of the endeavors of one of the pastors of a little mission in the slums of New York. Rev. John Stanton conducts services in a small chapel, and during one of his deeds of charity meets Mary Rollins, a victim of circumstances, her father and brother being crooks, forcing her to take a part in their nefarious work. A burglary is arranged and by coincidence the place selected is the home of Stanton. They are surprised and Mary is again brought face to face with he who is eventually her rescuer. The picture closes with her redemption. It is unquestionably one of the most beautiful and touching subjects ever produced.

Length, 967 feet.

Released August 5, 1909

THE MENDED LUTE

A Stirring Romance of the DaKotas

Moving Picture stories based upon the life and customs of the American aboriginals have ever been attractive, and we conscientiously doubt if ever there has been a more interesting subject presented than this Biograph production, which, indeed, is a masterpiece. Much thought and care were given the many details, which were supervised by an expert in the matter, and we may claim it to be more than reasonably accurate. The time of action is the early '50s, portraying the tender romantic primitiveness together with stoic bravery in a most convincing manner. Space does not permit a description here, but will say that as a whole it is the most intensely interesting film ever made.

Length, 996 feet.

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hoped that the Kalem Company, which has been doing some very good work of late, will spare us any more pictures of this class.

The Artist's Revenge (Vitagraph, July 31).—A comedy none too reasonable, but having some amusing interest, is presented in this film. An artist in hard luck sends his wife to sell a painting and all the dealer will give her is a miserably small amount. Later the dealer wants his portrait painted in costume and the artist agrees if paid in advance. The costume chosen is that of a Roman warrior with bare legs. While the dealer is posing, his clothing is removed from the studio and the windows opened, compelling him to shiver helplessly until he pays the artist a good extra price for his release. Then he is shown the portrait, which is a donkey's head.

A Georgia Wedding (Vitagraph, July 31).—Colored people posed for this picture, giving the various scenes incident to a Darktown wedding. The chief merit of the picture is that the participants did not try to act—merely moved about naturally. The result is a picture that is highly amusing and is largely beyond criticism.

Wonderful Rose (Pathe, July 31).—This is a magic picture of very little interest. A Hindoo or Chinaman manipulates the leaves of a magic rose, which forms the excuse for a series of kaleidoscopic pictures, the pleasing nature of which depends on how much one enjoys that sort of thing.

The Gamekeeper's Son (Pathe, July 31).—Nothing finer in the line of neat, cleverly acted comedy has been presented in a long time than this subject, which is a film d'art, although it was not announced as such. Every part is admirably taken and the entire production is of the highest order. The story is a gem of comedy construction. The gamekeeper has two sons, one of them a boy who has been secretly setting traps and has brought home a pair of birds, and the other a young soldier, just promoted to be a lieutenant, and home on a visit. The owner of the estate and his young wife discover that poachers have been at work and they call to notify the gamekeeper. Here they meet the young officer proudly showing off his new uniform. The officer and the young wife recognize as old time sweethearts. When she leaves, she forgets her gloves and the officer determines to return them, giving him an excuse for an interview. His boy brother observes, but promises to say nothing. After all are in bed the officer sets out, and later his father, the gamekeeper, leaves also, to join his employer in a search for the poachers. The officer is interviewing the wife through a window when the gamekeeper arrives at the mansion and the wife secretes her caller in her chamber. As soon as her husband has left the house with the gamekeeper, the officer escapes and starts for home. He is seen and recognized by his father, but the husband thinks he is the poacher and follows him to the gamekeeper's house. Here the truth must have come out were it not for the officer's young brother, who comprehends the situation and produces the two birds he had previously stolen. The owner of the estate assumes him to have been the poacher he has followed, makes light of the matter and goes home satisfied.

In Hot Water (Gaumont, July 31).—An extravagant "comic" but productive of hearty laughs, is presented in this film, which tells of a soldier's call on a servant girl. Her mistress returns unexpectedly and she hides the soldier in the wash boiler, where he is boiled to a mere rag. Then she puts him under the hydrant to cool him off and he swells up to his former size, but the running water floods the room and the floor below and everybody in the building is forced to swim out for their lives.

An Easy Job (Gaumont, July 31).—This is an exceedingly amusing comedy film, made so chiefly because of the perfectly sober and sincere manner in which every character performs, regardless of the ridiculous nature of the things they are doing. There are American producers that could be named who would have ruined this picture by trying to make the acting funny. Not so the Gaumont players. Their solemn sincerity constitutes the humor of the picture. A woman buys a pair of very high heeled shoes and on the street one of the heels becomes wedged in the car track. A street car is held up, a force of police called out, a squad of soldiers summoned, the chief engineer of the road comes to the rescue with a gang of laborers, the rail is dug up, but still the heel remains in the rail. In the meantime the woman has been served refreshments and has been given a chair to make her more comfortable. At last an itinerant shoe merchant comes along, pubuttons the wedged shoe and sells the lady a new shoe to take its place.

PICTURES IN BROAD DAYLIGHT.

Joseph Hart, the vaudeville producer, announces that he has secured from an English inventor an interest in an invention by which motion pictures may be shown in broad daylight, or fully lighted theatres. He is very mysterious about the character of the invention, but asserts that he believes it will revolutionize the business of moving picture exhibitions. "I am going to give a practical test of it at the Broadway Theatre in the near future," says Mr. Hart, "and every light in the house will be turned on during the test."

SUNDAY LAW IN NEW YORK STATE.

Justice Morschauser, of the Supreme Court, sitting at White Plains, handed down a decision Saturday dissolving an injunction by which the motion picture houses of New Rochelle were keeping open on Sundays. There appears to be little uniformity in the interpretation of the Sunday law in New York State. In Buffalo a recent decision favored Sunday opening and in New York city houses remain open under injunction orders.

ITALIAN PICTURE SHOWS CONDEMNED.

Motion picture shows in Italy have come under church condemnation on the ground that they incite to crime. At one time, it is argued, the pictures were harmless and instructive, but of late they have taken on a character of bloody crime and immoral suggestion. The fact is that the Italian pictures are not as a rule of a class that would be readily passed by the New York censors. Italy stands in need of a movement for picture uplift, similar to that under way in America.

THE PENNSYLVANIA LAWS.

Notice has been served on Chief Factory Inspector Delaney, of Pennsylvania, who has the authority to enforce the new Pennsylvania law regarding aisles in theatres, that a Pittsburgh company intends to contest the laws in the courts. The inspector declares that he will go ahead enforcing the law until otherwise ordered by the courts.

PENNSYLVANIA EXHIBITORS.

They Organize at a Philadelphia Meeting—Notes from the Quaker City.

(Special to The Mirror.)

PHILADELPHIA, Pa., Aug. 2.—Proprietors of moving picture shows from various parts of Pennsylvania met in Odd Fellows' Temple July 28 and organized as the Motion Picture Exhibitors' Association of Pennsylvania. There permanent officers were elected: Chairman, George W. Bennethim, Reading; secretary, Otto Miller, Chester; treasurer, Charles Segall, Philadelphia. Object: Protection against hostile legislation and unjust laws.

The day following M. Blerlot's flight across the English Channel, from Calais, in France, in his monoplane, there was shown at Keith's this air navigator in the very machine in which he accomplished his remarkable feat. The series of pictures was thus made doubly interesting.

We needed just such a series of pictures as Lyman H. Howe presented at the Garrick last week, which included such inviting places as Canadian ice palaces, snow topped mountains and great ice gorges in the far North. It was all refreshing to look at, with the heat outside the theatre making big bubbles and blisters on our asphalted streets. A more interesting and instructive series of pictures than Mr. Howe presented has never been seen in this city, and it is a pleasure to note that Philadelphia is showing due appreciation by a very liberal attendance.

LICENSED FILM RELEASES.

Aug.	2.	(Bio.) A Strange Meeting. Drama	967 ft.
"	2.	(Pathe) Fantastic Heads. Col. Trick	311 "
"	2.	(Pathe) The Butler's Trick. Comedy	574 "
"	2.	(Lubin) When the Flag Falls. Patriotic	910 "
"	3.	(Vita.) The Bugle Call. Drama.	526 "
"	3.	(Vita.) The Truant. Comedy.	461 "
"	3.	(Edison) The Prince and the Pauper. Dramatic	1070 "
"	3.	(Gaumont) The Sentinel on Duty. Drama	453 "
"	3.	(Gaumont) The Morning After. Comedy	430 "
"	4.	(Urban) The Turning Point. Drama	814 "
"	4.	(Urban) Stripping a Forest in Winter. Col. Scenic	384 "
"	4.	(Essanay) Much Ado About Nothing. Comedy	510 "
"	4.	(Essanay) The Mustard Plaster. Comedy	448 "
"	4.	(Pathe) Thelly's Heart. Col. Historical	968 "
"	5.	(Bio.) The Mended Lute. Indian	906 "
"	5.	(Lubin) She Would Be an Actress. Comedy	425 "
"	5.	(Lubin) His Little Girl. Comedy	535 "
"	5.	(Selig) Before the Mast. Drama	1000 "
"	6.	(Pathe) Tragedy of Meudon. Film d'art	951 "
"	6.	(Edison) Lochinvar. Drama.	790 "
"	6.	(Edison) The Tobacco Edict. Historical	200 "
"	6.	(Kalem) Traced by a Kodak. Dramatic	980 "
"	7.	(Vita.) A Woman's Way. Comedy Drama	865 "
"	7.	(Pathe) The Two Pigeons. Col. Drama. Comedy	890 "
"	7.	(Pathe) Arabian Pilgrimage. Historical	295 "
"	7.	(Urban) Baby Is King. Comedy	334 "
"	7.	(Urban) The Hidden Treasure. Drama	624 "
"	9.	(Bio.) They Would Elope. Com.	572 "
"	9.	(Bio.) Mr. Jones' Burglar. Com.	388 "
"	9.	(Pathe) Satan's Smithy. Fantastic	472 "
"	9.	(Pathe) Charity Rewarded. Comedy	476 "
"	9.	(Lubin) (Title not reported.)	
"	10.	(Edison) Apprentice Boys at Newport Naval Training Station. Novelty	216 "
"	10.	(Edison) A Coward. Drama.	784 "
"	10.	(Gaumont) (Kleine) Dust in His Eye. Comedy	400 "
"	10.	(Gaumont) (Kleine) Retaliation. Drama	214 "
"	10.	(Gaumont) (Kleine) Cyclist's Horn. Trick Comedy	347 "
"	10.	(Vita.) Princess Nicotine. Novelty	392 "
"	10.	(Vita.) For Her Sweetheart's Sake. Drama	570 "
"	11.	(Pathe) Pompey's Dream. Col. Comedy	525 "
"	11.	(Pathe) The Sacrifice. Drama	397 "
"	11.	(Essanay) A Maid of the Mountains. Drama	950 "
"	11.	(Gaumont) (Kleine) Laurels. Historical	447 "
"	11.	(Gaumont) (Kleine) A Long Reach. Trick Comedy	500 "
"	12.	(Bio.) The Better Way. Drama	900 "
"	12.	(Selig) The Leopard Queen. Drama	1000 "
"	12.	(Lubin) (Title not reported.)	
"	13.	(Kalem) Out of Work. Drama	807 "
"	13.	(Edison) The Price of a Soul. Drama	558 "
"	13.	(Edison) Furnished Rooms to Let. Comedy	424 "
"	13.	(Pathe) Trip to Jupiter. Col. Fantastic	623 "
"	13.	(Pathe) Clear Butt Tickets in Paris. Scenic	361 "
"	14.	(Gaumont) (Kleine) The Foxy Farmer. Com. Drama	397 "
"	14.	(Gaumont) (Kleine) Peddling Shoes. Comedy	287 "
"	14.	(Gaumont) (Kleine) Why She Didn't Marry. Comedy	234 "
"	14.	(Pathe) The Wild Ass's Skin. Drama	981 "
"	14.	(Vita.) The Obdurate Father. Drama	469 "
"	14.	(Vita.) The Gift of Youth. Novelty	535 "

NEW THEATRE WITH REMOVABLE ROOF.

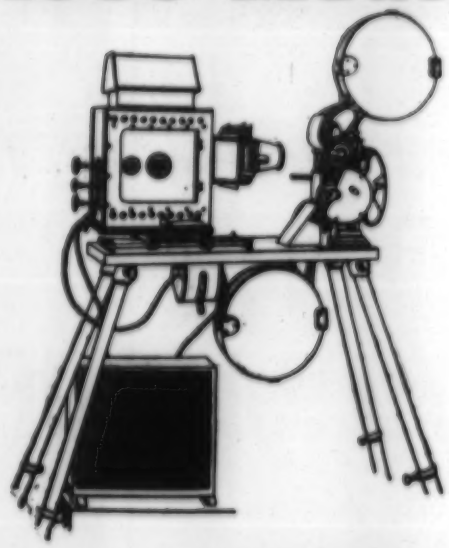
Wysong and Company have given up their lease of the Empire in Michigan City and E. J. Stanton, of the Vandette, has taken over the lease of the house and will change the name.

A new theatre is projected for the same town, for vaudeville and pictures. The house will be concrete and will have a steel roof that can be removed in the Summer, making an open air house. The house is to be erected by the United States Amusement Company, of Indianapolis.

MADE IN FRANCE

1909 Model

MANY NEW FEATURES



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EXTRA MOTION PICTURE FEATURES.

"The Mirror" of Aug. 21 Will Be of Great Importance in Motion Picture Field.

As announced elsewhere in THE MIRROR'S advertising columns, the regular issue of this paper of the date of Aug. 21 will contain added moving picture features, consisting of special articles, illustrations, portraits and exhaustive information from all parts of the country regarding the motion picture situation. Readers of THE MIRROR will remember the wide attention that the Spring Number of this paper attracted in the motion picture field on account of its special articles and the exclusive news it contained from hundreds of cities and towns throughout the United States and Canada. It was the first authentic and comprehensive information regarding the relative strength of the Licensed and Independent forces, and was accepted by both sides of the controversy as absolutely impartial and fair. Information along somewhat the same lines will be included in THE MIRROR of Aug. 21, showing the strength of the two sides with the opening of the new season.

There is no doubt that Motion Picture Feature Number of THE MIRROR dated Aug. 21 will have a wide extra circulation, and it should therefore be of exceptional value for advertising purposes in the motion picture field. Advertisements and other matter for publication in the number named should be in this office not later than Aug. 14.

APPEAL TO INTERSTATE COMMISSION.

The Kleine Optical Company has applied to the Interstate Commerce Commission at Washington for an order on the express companies of the country compelling them to modify their recent ruling that moving picture films shipped by express must be enclosed in metal cases and packed in heavy wooden boxes. The complaint contends that the requirements are excessive and will cost the shippers $10,000 per week extra. In the meantime, however, the express companies have modified their rules, so that fibre boxes may be used instead of wood.

INDEPENDENT RELEASES.

Century.—Aug. 11 (changed from Aug. 4), The Power of Love, drama.
Bison.—Aug. 6, Sailor's Child, dramatic, 850 ft.
International.—Aug. 2, no titles given.

TOO MANY ORPHEUMS.

The manager of the Orpheum moving picture house of Butte, Mont., has secured an injunction against the Orpheum Theatre Company of California, prohibiting it from using the name Orpheum for its vaudeville theatre in Butte.

LUMIERE PRODUCING PICTURES.

Another French House Enters the Market for Independent Business.

The Lumiere Company, a French film and photographic supply house, the only important competitor of the Eastman Company in the production of blank film stock for motion picture negatives and positives, is preparing to enter the motion picture field with the release of one reel of new subjects per week, for use in Independent houses. The company has an office at 31 East Twenty-seventh Street, New York, where its general business is conducted, and the motion picture department will be handled from the same location. The American manager of the company informed a MIRROR representative that the date for the first release had not yet been fixed, but it would probably be Aug. 30. Subjects will be released simultaneously in Europe and America. The Lumiere Company was one of the original motion picture producers of Europe, but abandoned that part of the business a few years ago. Recently the company leased the Theophile Pathe studio and the new pictures will be known as Lumiere-Pathe films.

CAMERAPHONE PLANS.

Reorganization Contemplated, But No Definite Programme Decided Upon.

The probabilities are that the Cameraphone Company, which is now going through bankruptcy, will be reorganized within the next few weeks, possibly under another name. Mr. Whitman, the president of the old company, was very guarded in talking to a MIRROR representative on the subject, but admitted that a reorganization was contemplated. It had been rumored that the new company would abandon the making of films and phonographic records to be used in connection with the Cameraphone synchroniser and would confine itself to moving pictures alone for the independent market, but THE MIRROR learns that this plan is not under consideration. The company may go into the business of making "still" pictures or it may not, but whatever is done, it will, if it resumes at all, produce talking motion pictures with improved apparatus.

VITAGRAPH'S BIG PRODUCTIONS COMING.

The Vitagraph Company is preparing to issue a series of five very strong dramatic films based on Victor Hugo's Les Miserables. Each subject of one reel will be a distinct story, and it is expected that they will excite much interest.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Providence, R. I., The Nickel July 28-31 showed new pictures, also specialties by the Nickel Quartette and George Harrington. An-

SELIG'S NEW FILM

THAT EVERY EXHIBITOR SHOULD SHOW

Will be out Aug. 12, 1909

THE LEOPARD QUEEN

Order from Your Exchange

A GREAT PICTURE TO BOOST YOUR RECEIPTS FOR THE SUMMER MONTHS.

GOOD TIP! NUF CED!

THE SELIG POLYSCOPE CO.

GEO. MÉLIÈS

204 EAST 38th ST., NEW YORK CITY

HAS BEEN GRANTED A LICENSE BY THE MOTION PICTURE PATENTS COMPANY

to manufacture films in his studios, located in New York and Paris, and to lease them to Licensed Film Exchanges only. On or about September 1 will be released ONE REEL A WEEK of American and French subjects.

COMPETITION! GEO. MELIES OFFERS

$450—FOR IDEAS—$450

To commemorate the opening of his New York studio, Mr. Melies offers $450 for scenarios for **MOVING PICTURE PLAYS**—Farcical, Comical, Dramatic, Melodramatic, or Spectacular.

FIRST PRIZE	$150
SECOND PRIZE	75
THIRD PRIZE	50
SEVEN PRIZES OF $25 EACH FOR THE NEXT BEST SCENARIOS	175
TOTAL	$450

Ten dollars will be paid for all other manuscripts accepted.

The names of the prize winners, if it be so desired by the author, will be printed on the picture.

The compe ition will be decided by competent and impartial judges, whose names will be announced later.

Rules Governing the Competition:

All manuscripts must be typewritten on one side only.

All manuscripts must bear a single fictitious name or motto and must be accompanied by a sealed envelope bearing fictitious name or motto, and with the author's real name and address enclosed.

Manuscripts must not be rolled, they must be sent flat or folded.

Scenarios must be original and full of action and life.

Remember, no lines are spoken, the action must tell the story.

Competitors may submit as many scenarios as they choose.

The competition will close September 5, 1909.

It must be understood that all manuscripts submitted are subject to the rules governing this competition.

To insure the return of rejected manuscripts, postage covering same must be enclosed.

All manuscripts must be marked "For Competition" and addressed to Gaston Melies, 204 East 38th Street, New York City.

other fine lot of films was put on at the Bijou and at the Scenic Temple an attractive bill was given by The Columbia Musical Four.

At Harris Lyceum (Harris Brothers, mgrs), Boonton, N. J., moving pictures and vaudeville to good business July 26-31.

At Logansport, Ind., Grand (Krots and Rife, mgrs.), moving pictures and illustrated songs. Ark (W. H. Lindsay, mgr.), moving pictures July 26-31.

The Dreamland Theatre, at Trinidad, Colo., has been purchased by C. E. Miller of Chicago, Ill., from Arcade Amusement company and is undergoing extensive repairs. New singers and up-to-date music are features. Moving pictures and illustrated songs drew large houses July 26-31. Mase Theatre (Arcade company): Moving pictures and illustrated songs. Well patronized 26-31. Central Park Theatre (Central Park Amusement Co.): Moving pictures. Good houses three nights each week. West Theatre (E. E. Cooley, mgr.): Closed except two nights, 23 and 24. Moving picture feature, Trip Through Death Valley. Packed house. Chrystal Theatre (Orendorff, mgr.): High class vaudeville and moving pictures with illustrated song. Business good in spite of warm weather. Management the best in its history.

At the Nickel (Stephen Bogert, mgr.), Bangor, Me., the feature picture for July 26-27 was the Japanese invasion, to be followed by other Japanese subjects during the week, with Japanese decorations all through the house and songs to match by Miss Miller; full houses every day.

Breeds Theatre (Chas. McNulty, lessee), Norwich, Conn: Business continues good at this house, feature picture July 26-31, The Sons Return, with six other fine ones and Grace Alwin in illustrated songs. Roderick Theatre—Feature picture July 26-31, Fannie in the Forest, seven other big pictures and William Delaney in illustrated songs. Business very fair for hot weather.

At Nixon Theatre (J. A. Swaton, mgr.), fair business. Pie eating contest July 22 helped to fill house. Hot weather has reduced attendance, but attendance continues to pay and Manager Swaton will run through the Summer and feels sure that the cool weather will again fill his neat little picture house.

The Park Theatre at Michigan City, Ind., opened July 25 with talking pictures, to crowded house.

At the Grand (W. A. Finney, mgr.), Brunswick, Ga., moving pictures, to large and pleased audiences; the pictures are very fine. Manager Finney has just started a popular season ticket contest, for the most popular woman and man in Brunswick. The winners of this contest will each receive a season ticket, covering all attractions at the Grand during the coming season. A vote with every ticket contest closes Sept. 1. Regular season will open Sept. 2.

The Bijou and the Star, at Newport, R. I., drew good houses July 26-31 with moving pictures and songs. The Manhattan Newsboy Trio took well at the Bijou.

At Watertown, N. Y., Antique (A. J. Colburn, mgr.), Violin Maker of Cremona and A War Time Sweetheart pleased fine business; three reels and two changes weekly are issued here July 26-31. Bijou (W. F. Croucher, mgr.), independent films are featured here, supplied by Mullin Film Service; three reels 26-31. Lyric (J. Grafton Greene, mgr.), Licensed reels changed twice a week and three shown daily; pleased fine business 26-31. Star (F. J. Grateau, res. mgr.), reopened 24 by E. W. Simpson, of Rochester, N. Y., who is mgr. of Fairyland and Pitsburgh Hall, in that city; three reels a show, with three changes weekly, is to be policy; reels furnished by Pittsburgh Calcium Light Company (Licensed); first run films will be featured in the near future. Wonderland (E. Bruce Fraisier, mgr.), three reels of independent films, pleased good business 26-31.

At the Opera House (W. J. Clifford, mgr.): Business continues good, with three changes a week. Elite Theatre (Nickerson and Domina, mgrs.): In addition to the regular attractions, the Harrises and talking pictures July 29-7.

At the Bijou (Dreyer Bros., mgr.), Saratoga Springs, N. Y., illustrated songs every other day, rendered by Jack Beo, and three licensed films every day, is drawing big houses. Wonderland (John C. Gravel, mgr.): Two reels of independent scenic changed every day and the latest in illustrated songs sung by Frank Burton, to excellent business; Mr. Burton made a big hit singing Harry Von Tilzer's "How Do You Like Your Oysters? Raw! Raw! Raw." At the Lyric (Kuhlmers and Beckett, mgr.): Featuring Biograph subjects, Steve Blower, M. J. Abbott and Harry Stevens are presenting the latest musical successes, and with two reels every day of licensed films business is capacity at nearly all the performances.

At Lexington, Mo., the Evening Star and Airdome have done well this season. Both houses use the licensed film service.

At Sharon, Pa., the Family Theatre (C. E. Gable, mgr.): Vaudeville and moving pictures to satisfactory business July 26-31. The Hippodrome did good business with moving pictures 26-31.

At The Clement Theatre (Frank E. Howe, mgr.), Dover, N. H., excellent moving pictures and illustrated songs, and the baby show, drew big business, July 19-24 to pleased audiences.

At Tupelo, Miss., The Electric Theatorium (E. J. Bivley, mgr.), under auspices Knights of Pythias, July 21, presented Was Justice Served? and Hunting Big Game in Africa to packed houses, July 26-31; business continues good. The Weekly Bulletin that the management is getting out is proving a drawing card.

At Cleburne, Texas, Cozy Corner (King Brothers, mgrs.) closed for season. The Best (Annie Clements, mgr.) opens only Saturdays, first Mondays and Santa Fe pay days.

At Xenia, Ohio, the Bijou (Sutton and Whittington, props.), The Detroit Street Moving Picture Co. (J. Dakin, mgr.), and Dreamland (H. Bender, mgr.), all report satisfactory business during week July 26-31.

At Burlington, N. J., The Majestic (Carl Schwartz, prop. and mgr.), reports continued good business with independent films and songs by Mae McGowan of Philadelphia, who made a decided hit singing "If I Had a Thousand Lives to Live." The Auditorium ran three films, which with Charles Hargreves in illustrated songs brought good business, July 19-25.

At Rockford, Ill., The Orpheum presented good vaudeville bill and moving pictures to pleased attendants, July 25-31.

At Sioux Falls, S. D., the Majestic (Wm. H. Dance, mgr.) attracted good business with vaudeville and moving pictures, July 25-31.

At St. Joseph, Mo., The Crystal (Fred Coman, mgr.), vaudeville and moving pictures do excellent business, July 25-31.

At the Lyric, Johnstown, Pa., Elizabeth McVay in illustrated songs and moving pictures do good business. A fine go-cart was offered as prize for prettiest baby, decision to be arrived at by voting, which started July 24. At the Stadium business has been fair, considering the warm weather. Manager Fries of the Auditorium reports good business and claims to have most comfortable house in the city. Pictures and songs by Terence Boylan are the attractions. Globe (F. G. Foley, Mgr.); vaudeville and pictures. The Bijou Dream, fair business to moving pictures. Songs by Helen McCabe, at the Park, have done much to keep business at a uniformly high standard.

At Tarentum, Pa., the New Star (J. B. Boyd, mgr.), vaudeville and motion pictures pleased good business, July 19-24.

New Lexington, Ohio, has two moving picture houses: The Orpheum, managed by A. M. Gruber, and the Theatorium (S. G. Smith, mgr.), both reporting satisfactory business, July 19-26.

At Marietta, Ohio, The Princess (Albert Waite, mgr.), Ed. Robinson, July 19-21, Hazel McParland, July 22-24, and moving pictures, made fair attractions and business.

Good business prevailed at the Orpheum (Charles P. Gilmore, mgr.), Oswego, N. Y., July 26-28.

At Oswego, N. Y., The Richardson (Frank B. Foster, mgr.) continued to draw good business with vaudeville and moving pictures, July 22-28.

At Chatham, Ont., The Princess, under management of M. Harris, put on vaudeville in addition to moving pictures and had good business, July 19-24.

At New Iberia, La., J. Scharoff, lessee and manager of the Elks' Theatre, has added vaudeville to his moving picture attractions. Good business has resulted. Templar Saxe has proved a strong drawing card, July 11-24. Baby Maxine Elliott, July 26-31, drew large attendance with dancing and singing. Neal Abel will appear here July 28.

At the Star Electric Theatre (Dautrine and Bertram, lessees), New Iberia, La., moving pictures and illustrated songs by Ed. Laverse, July 19-26; business fair.

At Petersburg, Va., Cockade, moving pictures, July 19-24; fair business pleased.

Moving pictures and a good vaudeville bill pleased the patrons of Dreamland (John C. Walsh, mgr.), East Liverpool, Ohio, July 26-31.

The Palace, Dreamland and Orpheum, moving picture houses at Racine, Wis., all report good business, July 26-31. The Riley School Boys put on a sketch at the Palace for three days and were well received. The Bijou combine pictures and vaudeville with marked success.

At Fort Dodge, Iowa, The Delight (H. Spence, mgr.), moving pictures and illustrated songs continue to please, July 26-31. The Magic, under same management, is dark while being remodeled and decorated. The Empire (H. Bernstine, mgr.) opened July 26 with vaudeville and pictures.

The Globe and Lyric, at Elgin, Ill., are doing a fair business with pictures and songs. The Temple will reopen about August 15. Charles Esher, who has been a popular singer at the Temple during this Summer, has gone

(Continued on page 23.)

Jeffries-Johnson Fight Pictures

A Great Revival of Interest in Boxing is Coming

JACK JOHNSON vs. STANLEY KETCHELL San Francisco, Oct. 12

JACK JOHNSON vs. JAMES J. JEFFRIES to follow shortly

MEANTIME

THE JOHNSON-BURNS Fight Pictures

TOGETHER WITH

THE JEFFRIES-SHARKEY Fight Pictures

All on one film are packing 5 and 10c picture theatres wherever presented and drawing the regular clientele, too. Women in droves go to see them.

Films can be rented for one week or longer or for any given section of the country at a price within the reach of all. Write quick for details.

HUGH McINTOSH

Room 16 ***New York Theatre Bldg., New York City***

THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS

PRODUCTIONS OF THE PAST SEVEN DAYS SEEN BY "MIRROR" CRITICS.

Indecent Offering Is the Vampire Dance—Marie Dressler Returns to the Variety Stage—Presentations in the Small-Time Theatres.

Julian Eltinge's Latest.

Julian Eltinge presented his latest dance creation at the American Music Hall and Roof Garden last week, again demonstrating the fact that he is quite as artistic in this field of endeavor as he is as a straight impersonator of female characters. He calls this The Cobra Dance, it being a conception of a Hindoo type of Orientalism. He used a full stage, semi-darkened with green light effects, at the back being a huge pedestal, upon which rested a large vase supported by three figures. Potted palms were grouped about, giving an atmosphere that was most pleasing. Mr. Eltinge's costume was of the Oriental type, of a greenish-white tinge, with a filmy drop skirt, cut on the bias, an applique of black and red figurations drawn on straight lines. The skirt was of ankle length, the feet being encased in white sandals with cross cords. He wore a wreath in his hair and a beaded necklace about his neck. The dance was of the slow, rhythmic sort, depending upon the swing of the body quite as much as on the stepping of the feet. Special music aided in the presentation, and Mr. Eltinge was called before the curtain again and again at the finish. If all women dancers who delve into the realms of the Far East for subject themes kept within the same bounds of real art that Mr. Eltinge does, the stage to-day would be the richer therefor and the present day fantasy for sensationalism and vulgarity would not be so apparent.

In the earlier portion of his act Mr. Eltinge wore a new bathing girl costume of red, cut decollete, a double row of buttons making a panel down the front. The skirt was plaited and of knee length, with a dark border at the bottom. The hose matched the gown, and he wore a chain of sparklets in his air.

The Vampire Dance.

We have had three stage revelations of Rudyard Kipling's Vampire during the past season, a half dozen or so of Salome and other semi-nude dances, to say nothing of several Parisian erudities of indecency. And now comes the combination of them all! Bert French and Alice Ellis are responsible for this latest of dips into the world of suggestion and vulgarity, and it is or ought to be to the shame and discredit of those in charge of the United Booking Offices and of the Fifth Avenue Theatre that this act was given a public showing. It opened with a crude—exceedingly crude—exposition of the Apache dance in two, playing upon the sordid brutalities of this disgusting theme, without any of the delightful graces and poetry of dancing to relieve the morbid suggestiveness of the whole. Then, with full stage, the Vampire vulgarity was begun. To call it a dance is a libel against the name of that art. It was a series of awkward, crudely evolved movements, each one being a bit more suggestive and vulgarly sensuous than the first. At moments it reached the point of actual indecency and the climax—poor Kipling! How much he has had to suffer! A raised platform with a facsimile marble slab-table was placed up stage, and it was upon this that the two "performers" gave the finishing pose which was supposed to reproduce in living form the Burne-Jones painting. It is to be hoped that the act will end its career with its first week in town.

Marie Dressler.

With open arms the patrons of the Brighton Beach Music Hall welcomed Marie Dressler to the fold of vaudeville once more when she made her first reappearance at that house last week. She is the same bubbling, vivacious, good natured Marie as ever and her latest offering is as funny and as entertaining as anything she has had in the years gone by. Her opening song, "The Working Girl," is as amusing as any she ever sang and was rendered as only Miss Dressler could sing it. She preceded this with a brief monologue which was one continuous laugh. Her second song was called, "In the Chorus," being a satire on the different types of girls who grace the ranks of musical stage productions, including the burlesque girl, the show girl and the understudy. Her third and last number was a Spanish sort of song, entitled, "Yola," giving her an opportunity to present a ludicrous travesty on the famed singer and dancer of that country. On Tuesday night the star of broad comedy was called before the curtain time and again, having to finally thank her friends for their appreciation of her efforts. THE MIRROR is happy to take this opportunity to join in the welcome home to vaudeville of Miss Dressler and to offer its well wishes for her continued success in the land where she is best liked and is always enjoyed.

Appolo Brothers.

Appolo Brothers, at Keith and Proctor's 125th Street Theatre, two stalwart trim looking chaps in neat tiger skin fleshings and Roman shoes, gave somewhat of a novelty and most entertaining weight lifting exhibition seen hereabouts in many days, opening and executing various difficult feats with a 125-pound dumbbell, which is in use throughout the act. Praiseworthy "stunts" were executed with this and special contrived swings, miniature in size and hanging by a cross board. Two of the stage hands are seated upon the swings and one of the team, mounted, with the brother as an understander, pivots with such remarkable swiftness as to make it a thriller. Another feat worthy of mention is the carrying of a 300-pound bag across the stage while in a lying position. A bag weighing 300 pounds is placed on one of the men's back. Lifting this to a crouching position, he carries it across the stage. On Tuesday night he challenged any of the male audience to perform the feat, offering a purse of $50. The act went big and the applause was almost constant.

Julia Frary.

Having been recently featured in The Candy Shop, Julia Frary has chosen vaudeville as a field for her present talents as a singer of popular songs. She made her first appearances in town at the New Brighton Theatre last week, scoring a fair sized hit. Miss Frary is a large woman of the blonde type, possessing a soprano voice of good quality and some range. Her selections included "In the Land of Tomorrow," "The Cubanola Glide," "Lonesome" and "Oh, What I Know About You." With the last two she made her best impression and won the most applause.

Kyrle Gurney and Company.

In a broad comedy skit, entitled The Cowboy, Kyrle Gurney supported by a young woman who was not programmed, appeared for the first time in town after some weeks on the road in the west at the Fourteenth Street Theatre last week. The act is a comedy skit in which Mr. Gurney, playing the lover of the girl, impersonates a "wild and wooley" cowboy, at the end revealing his identity and proving the love the girl has for him. The action is rapid and of the very broad comedy variety and laughter was constant throughout the dialogue. For the small time houses it will please immensely.

COHAN AND HARRIS MINSTRELS' OPENING.

The Cohan and Harris Minstrels, with "Honey Boy," George Evans as the star, who have been rehearsing under the direction of George M. Cohan, will play their annual Broadway engagement at the New York Theatre beginning August 16, opening the regular season of that playhouse. The company will be headed as last year by George Evans, who will have associated with him John King, Sam Lee, Earl Benham and Harry Van Fossen, as the chief fun-makers. There will be a triple quartette of vocalists and dancing and marching numbers arranged and produced by James Gorman, enlisting the services of fifty or more people. George M. Cohan has written for the performance a new one-act minstrel musical comedy which he calls The Fireman's Picnic, and for which he has composed several new musical numbers. The Bogany Troupe of acrobats have been secured as the special feature of the vaudeville numbers, which also include Alexander and Scott, who have just returned from a three years' professional tour of Europe. The Minstrels will play a week preliminary to the New York opening, at Atlantic City, beginning Aug. 9.

MARGARET FEALY IN VAUDEVILLE.

Margaret Fealy presented at the Orpheum Theatre, Denver, Col., week of June 5, The Witches' Hour and Candle Light, by Pauline Phelps and Marion Short, and scored a pronounced success in this playlet. Mrs. Fealy played the part of Dorothea, the daughter of the South, and won high commendation from the Denver papers on her portrayal of the Southern girl. The playlet is based on an incident of the Civil War and the scene is laid near Richmond, Va. Mrs. Fealy has a host of friends in Denver and her success was instantaneous, and she has booked the sketch over the Orpheum Circuit, opening this Fall. The artistic presentation of this little play and the fine acting of the entire cast contributed much to the success of the opening.

A NOVEL HONEYMOON.

On Sunday, July 24, Wayne Abbott and Lady Iman, aeronauts, were married in the lion's den at Lakeside Park, Denver, Colo., before several thousands of spectators and departed in a huge gas balloon on a honeymoon trip.

VAUDEVILLIANS AT MT. CLEMENS.

Prominent among the vaudeville actors summering at Mt. Clemens is Trovollo in his new automobile. Trovollo is an enthusiastic autoist and is rarely without his car. With him in the above picture are: May Clark, Jeanne Brooks, Mayme Remington and Billy Noble. Trovollo will be a feature in vaudeville this coming season and has many new ventriloquial novelties to offer.

VAUDEVILLE SONG FEATURES

NEW AND OLD MUSICAL OFFERINGS HEARD DURING THE PAST WEEK

Criticisms of Songs and Their Rendition—Singers Who Appeared in the Picture-Vaudeville Houses—New and Old Numbers.

Margaret Arnold (Fourteenth Street), in an eccentric costume rendered Vesta Victoria's song, "Has Anybody Seen My Husband," also using one of the McNaughton Brother's jokes. In Italian costume she sang "My Brother Sylvest," closing with "That's a Man," a serio comic number which won a good hand. For an encore she gave a very poor "imposition" of Eva Tanguay.

The Young America Four (Fourteen Street) gave the same act they offered when playing Morris time last season. Their songs included: "I'm Tired of Living Without You," "Good Luck, Mary," "Lonesome," and "M'Larry." On Tuesday afternoon the act was an emphatic hit.

The Five Spillers (Fourteenth Street) made a big hit with their musical instrumental act. They placed the same airs as when they were seen at the Morris houses in town last Winter. These included: "Soko" on saxaphones; "Morning, Noon and Night" on xylophones; "Never Let the Same Bee Sting You Twice," vocal and piano; "Shame on You" and "Love Me and the World Is Mine," on trombones and cornets.

Gus Edwards (Fifth Avenue), assisted again by Loraine Lester and Mary Gresham, seated in one of the boxes out front scored a heavy hit. Both of these girls have exceptionally sweet voices and use them to good advantage, gliding the act materially, in spite of the fact that it is in the nature of a "song plugging" scheme. The audience on Monday night enjoyed their efforts as well as those of the little boy who sang from the orchestra floor. The songs used were "My Old Lady," one of the best of Mr. Edwards' compositions; "My Cousin Caruso," "Schoolmates," and "Sunbonnet Sue." Leo Edwards again accompanied his brother at the piano.

Jack Driscoll (Fourteenth Street) sang "Love Me All the Time" with appropriate and pretty slides by Scott and Van Alstyne; and "To the End of the World With You," both songs being well received.

The Stantons (Fourteenth Street), scored a large sized hit, both with their comedy work and their singing. The comedian of the team works along individual lines and is really a most clever chap, while the straight man "feeds" to him in a creditable and effective manner. Their jokes and business are excellent, though not entirely new. The songs rendered were "Just One Sweet Girl," "Yes, We Did" and "Did He Run?" The eccentric comedy dancing of both was particularly good and taken all in all the act is one of the best seen on the small time and should be able to play the larger houses.

Sadie Jansell (Fifth Avenue), had not changed her act any since it was last seen in town and her imitations, most of them "impositions," were applauded as generously as such plays upon other people's talents usually are. Her list of "props" included Marie Cahill, Eddie Foy, Anna Held and Jack Norworth; with her pardonable "impressions" of Margaret Anglin, David Warfield, Ethel Barrymore and Eva Tanguay.

With some slight changes in the running of the act as well as in business and dialogue Gus Edwards' School Boys and Girls (Fifth Avenue) were again welcomed to town. The act has a number of new faces at present, with one or two of the older ones, including: Lillian Cohn, Jeanette Alpine, Gypsy Mooney, Pearl Young, Gertie Moulton, Frank Alvin, Johnny Dale and Murry Harris. The songs rendered during the act were: "You're Just the Boy For Me," "Rose Marie," "Sunbonnet Sue," "Twinkle, Twinkle, My Little Star," "Omaha," and "The Paper Hat Brigade."

Ames and Corbett (Brighton Beach Music Hall) scored a fair sized hit in first position and their dancing was applauded quite generously. The finish on the "drums" is effective and out of the ordinary but does not allow for any very clever dancing because of the limited space. They opened with "Coonville's Cullud Band," a song having a good swing and one that makes a good dance accompaniment.

During the intermission at the Brighton Beach Music Hall, Louis Reinhardt's orchestra played Harry von Tilzer's song hit, "Oh, You Kid," the selection being thoroughly enjoyed and proving to be an exceptionally popular number.

Edmond Stanley and company (Brighton Beach Music Hall), offered Safford Waters' operetta, Love's Garden, to the thorough enjoyment of the patrons of the hall. He was supported most ably by Hortense Masarett, a contralto of exceptional good looks and voice; and Othelia De Moss, a soprano of much power and expression. Mr. Stanley sang, "If I Had a Thousand Lives to Live," this being the only popular number in the operetta, a song, however, which was appropriate to the scene and story, winning a generous round of applause.

"Take Me Up With You, Dearie," was the illustrated song at the Majestic, the number being well rendered and received.

Moore and Harrison (Majestic) offered a lot of old material in their dialogue, the man scoring fairly, however, with his guitar playing. The woman sang "When the Moon Plays Peek-a-Boo" in a rather poor manner, and the act as a whole failed to make much of a hit.

Irene Hallman (Dewey) sang "The Land of Bohemia," "Take Me Up in Your Aeroplane" and "Baby Days," scoring with each one.

Grace La Rue (American Music Hall and Roof) sang a new song last week called "Just a Little Bit" (?). She opened with this in the place of "Highland Mary." She retained "I'm Related by Marriage to Meiba" and "Love Thy Neighbor as Thyself, But Leave His Wife Alone."

Irene Hunt (K. and P.'s 125th Street) made a fair showing, not so much as a songstress as in her specialty of lightning costume changes. The renditions of "Do You Want To Pay for My Vacation?" and "I've Got a Pain in My Sawdust," sung in kid fashion and dressed accordingly, were passable, the latter song winning a generous hand. Making an under-dressed change to a young boy, "Down By the Toll Gate, Jennie," was rendered in rather a high keyed tone, causing her to fall flat in reaching the high notes. This also happened with her closing song, in which she changed to a red dress decked with small balloons, distributing a dozen or more among the audience and rendering "Come, Sail in My Balloon."

The Gardner Trio (K. and P.'s 125th Street), comprising an exceptionally magnetic and pleasing girl and two neat looking youths, were extremely welcome. The trio work well together, contributing singing and dancing of an agreeable order. Opening with a song and light clog dancing, the boys then rendered a duet, "Pansy," a catchy air pleasingly sung. The woman finished the dance; the boys then appeared again, relieving the woman and with a rapid clog, shewing novelty in footwork. The girl followed, rendering "Beautiful Eyes" very effectively in a spot with a mirror with which she picked her subjects in the audience. The trio finish a well diversified specialty by a rapid clog dance.

Opening in one, Eddie Gardner (West End) offered a most amusing comedy juggling and singing act in which he scored. He rendered his new rube song, "Hey Bill, Say Bill, You'll Have to Get Off and Walk," a song which had a catchy air and caught on effectively. Juggling five balls and with grotesque facial expression, the house fairly went wild. He was exceptionally good with underhand throwing of three hats, placing them in turn on his head. He finished with an eccentric clog.

Cecil Lean and Florence Holbrook (New Brighton) were a most pleasing pair of entertainers in the second half of the bill. Their act, Just as They Are, has not been altered any since it was seen in the regular town houses, and, needless to say, it was equally entertaining. The song offerings were: "Ye Olden Time," "Me for Michigan," "Mrs. Casey," "He's a Fan! Fan! Fan!" and "Willie Of the Yacht." On Friday night they were called out for many bows and repetitions of their patter.

Al Jolson (New Brighton) scored the big laughing hit of the bill at that house, and his monologue and songs were laughed at and applauded with remarkable generosity from start to finish. He rendered "You Ain't Talkin' to Me," "Every One But Me," a very funny number, and one which was hugely enjoyed, and "I Was Born in Virginia." His burlesque on grand opera was such a laugh producer that many women acted as if they were going into hysterics.

The Marimba Band (American Music Hall and Roof), in fifth position, again played upon their peculiarly plaintive instrument, the Marimba, to the evident delight of those fortunate enough to hear them. Their selections were "Minerva," another native air, and "Intermezzo" from Cavaleria Rusticana.

Maurice Levi and his Band (New Brighton) gave a long concert that was delightfully entertaining. The band comprises some sixteen or eighteen musicians, all of whom are men of capability in their own particular line, being especially well trained and under the control of their leader at all times. The repertoire of selections included "Happy Days," "My Cousin Caruso," "Reed Bird," "Pizzicato," "Coon Band Contest," "If I Had the World to Give You," "In Kansas," "Rah, Rah, Rah," "March of the United States," with special airs appropriate to each State, and the "National Anthem." For an encore he gave the musicians' strike, which is always good for a hearty laugh.

Eddie Noyer and the Danie Girls (New Brighton) have accomplished what THE MIRROR predicted for them when they were seen in the small time houses hereabouts a few weeks ago. They have "arrived" and will undoubtedly

(Continued on page 21.)

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JESSE LASKY'S PLANS.

One of Mr. Lasky's immediate novelties will be George Spink in the Song Shop—an elaborately staged musical comedy novelty with a supporting cast of Ethel and Elsie Shaw, as two comedians. The act will open Aug. 23 in or near New York. Mr. Lasky has secured the sole rights to the train effect in The Midnight Sons production at the Broadway Theatre, and will use it in vaudeville about the end of September as the finale of one of his big novelties. The other familiar Lasky productions, all remodeled, include: The Country Club, now playing Orpheum time; the Pianophiends, opening Aug. 19 at the New Brighton Theatre; the Imperial Musicians, at Henderson's this week; the Love Waltz, opening at the New Brighton Theatre, Aug. 30; at the Waldorf, Aug. 16 at Morrison's, Rockaway Beach, and Birdland, Sept. 13 at the New Brighton Theatre.

DOCKSTADER RETURNS TO DECKER.

Lew Dockstader has entered into a contract with James H. Decker, by the conditions of which, he will appear under the management of Mr. Decker for a term of years and will play exclusively in Shubert theatres throughout the country. Mr. Decker is now associated with the Messrs. Shubert. Mr. Decker was at one time the manager of Primrose and Dockstader and it was under his management that they had their greatest success. Subsequently, when they separated, he was the manager of Dockstader and then of Primrose. After that he temporarily retired from the minstrel business.

ANOTHER HOUSE FOR POLI.

Mgr. Harry Parsons announces that Mr. Poli has leased for a term of years the new theatre just built by the Cholzianoff Brothers, at Waterbury, Conn., and will transfer the moving picture business at present at Poli's Theatre to the new theatre as soon as it is completed. This will probably be about Sept. 1. Licensed service. Seating capacity 1000. Dreamland (Max Cholzianoff, prop.): This pleasant little theatre after a very successful season will continue under the same management, with licensed film service. The Broadway Picture Theatre: Closed indefinitely.

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LEO CIRCUIT

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PENCILED PATTER.

Don't judge your friends by their handshake.

The minstrel season is on, the George Primrose and Eddie Leonard shows having opened last week.

Quite a number of burlesque managers visited the American Music Hall last week, and many of them expressed a liking for Julian Eltinge's new dance, "The Cobra." Eltinge said he was glad they were pleased, but hoped they weren't impressed enough to believe they couldn't do without it and have it copied for their various shows.

A man has been hanging around the barber shop of the Long Acre Building for two days. It is said he is waiting to see a certain agent in the building who usually called there for a shave. It could not be learned if the man had an act to book or if he was trying to collect a bill.

There is one woman who can go to any show without fear of seeing some one announce an imitation of her act. She is Annette Kellermann.

Ethel Hulme has been engaged for one of the principal parts in Fluffy Ruffles which goes out this season under the direction of Jules Murry.

Why do agents ask acts to appear at what they term "professional tryouts" and then have them treated like amateurs by the audience?

Don't think you ought to be getting more money for your act because somebody else said they received a raise. Maybe their raise was only imaginary.

Wynne and Lewis have dissolved partnership. Jack Lewis has taken an office with Joe Shea in the Gaiety Theatre Building and intends to produce acts.

A certain monologist who has the reputation of using everybody's sure fire stuff was asked why he did it, and replied, "Well, you see, I can't afford to try out new material."

There are a certain number of vaudeville acts who smile very broadly every time they hear of William Morris adding another house to his circuit. There's a reason.

Harry B. Lester has written a song. He didn't want to get caught at it, but he was. The title is "Skinny," a kid number. Ted Snyder wrote the music and every one who hears it says it "listens" good.

Hypnotists! Hypnotists! Every train seems to bring a few more into New York. If many more arrive they can hire the Polo Grounds and hold a convention. Pauline's success was the cause of it all, and the vaudeville agents must suffer. The funny part of it is they can't understand why the managers do not grab them.

A. E. Johnson, who was formerly with the Cosey agency, has so many acts to look after here that he is seriously thinking of postponing his annual trip abroad.

Single acts usually complain that they're "lonesome" and double acts that they "can't agree." Trios say they "can't get enough money," and quartettes are "hard to work." What's the answer? Everybody has something to kick about.

Nerve plays a prominent part in vaudeville.

The moon is not to blame because song writers can't make a living without writing about it.

A crowd of agents stand in front of the Victoria most every evening and tell each other how much money they made that day. Whether they "made it" or not does not make any difference. They "tell it" just the same.

Some one said when the various baseball teams play in New York the players are too nervous to do themselves justice on account of the games being attended by so many vaudeville agents. It can't be that Mike Donlin's "vaudeville baseball noise" has anything to do with it, can it?

"She Sleeps in the Valley" by request and "Take Back Your Heart I Ordered," etc., and other mock titles were considered graveyard stuff long ago, but acts still continue to use them. Stop it, fellows, and let vaudeville advance. THOMAS J. GRAY.

NEW SMALL-TIME CIRCUIT GROWING.

As announced in THE MIRROR of June 26, a new circuit of about thirty houses is being formed in Indiana. News has been received from Michigan City to the effect that a house is now being planned for that town, to seat 1,000 persons or more. Popular priced vaudeville will be presented. The other towns on the circuit so far announced are Kokomo, South Bend, Logansport, Fort Wayne, Marion, Anderson, New Castle and Richmond. Acts will be booked from Chicago, traveling as individual vaudeville companies from town to town throughout the circuit. It is planned that in each one of these theatres the roof shall be of such construction that it can be removed in Summer weather and a canvas covering be stretched in case of inclement weather. In the Winter the roof would be replaced. The officers of the company as announced at present are: President, W. H. Foerster; secretary, C. M. Woodmansee; treasurer, T. Foerster; general manager, H. H. Burnett.

SOUTHERN CIRCUIT FORMING.

Several prominent managers of vaudeville theatres and amusement parks in the South have formed a new company which will be known as the Southern Associated Vaudeville Managers, with headquarters at New Orleans, La. The combination will be called the Cotton States Circuit, with the following officers: President, G. H. Koppel, of the Theatrical Candy Company; vice-president, Frank P. Jaubert, of the Gulf Amusement Company; secretary and treasurer, Thomas L. McDermott, of Scranton, Miss.; directors: E. S. Smith, John Stahele, and R. H. Roberts. The bookings will be in charge of J. G. Abbott.

A CRITICAL REVIEW

SUGGESTIONS FROM "MIRROR" VAUDEVILLE CRITICS FOR ACTS OF THE WEEK.

Lester Makes Another Big Hit—Annie Abbott Shows a Peculiar Form of Entertainment—Dramatic and Comedy Offerings That Pleased.

George Winkfield and company (Majestic) scored with a lot of old time material, which proved sure fire. They worked with a full stage.

Mr. and Mrs. Frank Colby (Majestic) presented what was really two acts in one. The first part consisted of some black art work, which was well presented. The second half was a sort of musical offering, using a full stage.

The Tumbling Toms (Majestic) did a lot of tumbling acrobatics that have been accomplished by nearly every act in the business. The comedian reminds one of Jimmy Rice, of Rice and Prevost, except that Rice is funny.

Mons. De Witt's Models (Keith and Proctor's 125th Street) appeared with two women, one in bronze and the other in white, and a man in white. The light effects were especially good, showing the subjects off to particular advantage. These were: Reclaimed, Night, Sunset, Morning, Sunrise, L'Amour, Nature Unveiling, Abandoned, with special orchestra accompaniment; Grief, and The Last Drop. They were fully appreciated by the audience and several curtains were the result.

Cliff Gordon (American Music Hall and Roof) returned to town again to the joy of all who heard him. He has a lot of new jokes added to his former monologue on American politics, and his jibes at affairs as "they is and ain't" were laughed at as vociferously as ever.

Patterson, Phillips and Clayton (Dewey) appeared in a sketch of the-mother-in-law type that was so similar to that in which Monroe, Mack and Lawrence have been appearing that a comparison is almost necessarily drawn. The same characters appear, the same story is told and the same business is employed.

Rosario Guerrero appeared in a new costume last week at the American Music Hall and Roof, this latest being of a deep orange color, with green and gold trimmings appliqued on a sort of lace drop skirt of ankle length. Panels of a yellowish tinge were cut out in the latter and a greenish fringe encircled the bottom. The bodice was cut decollete in an extreme fashion.

Reno and Smith (New Brighton) opened the bill with their acrobatic barrel jumping and tumbling. They were most favorably received and many of their feats were applauded generously, as they fully deserved.

The Great Westin (New Brighton) presented his impersonations of great men of the past and present, many of them being excellent life portraits of the characters they were supposed to represent, while others were merely a replica of costumes worn by the originals with additional hirsuitical effects. His list of famed ones included Napoleon I, William J. Bryan, Sousa, Gladstone, King Edward VII., McKinley, Queen Victoria, Bismarck, Roosevelt, Buffalo Bill, President Taft, George Washington, and Admiral Schley.

M. Ancliotti presented his mind reading dog, Pilu, at the New Brighton Theatre, and the really remarkable canine was as mysteriously wonderful as ever. His trainer's exuberantly expressive remarks to the audience as well as to his pet caused much laughter and applause was contant throughout the act.

Annie Abbott (New Brighton) made her first vaudeville appearance in about five years, presenting her "psychological" act, which has been seen throughout the country for many years. Miss Abbott presented a series of "experiments" in what she terms her "magnetic powers," that to the average amusement seeker have always been a source of deep mystery. A dozen or more men arose with alacrity at her bidding and passed rapidly to the stage with all the professional bearing of old stagers, going through the "stunts" required of them like veteran showmen. The act, however, mystifies quite as much as does the usual magical presentation, and this is what the managers and the audiences want.

Eva Williams and Jack Tucker (Brighton Beach Music Hall) were again seen in Driftwood, supported by Arthur Ogilbee. The plaintive little story appealed as strongly as ever and both Miss Williams and Mr. Tucker were as thoroughly delightful in their familiar roles as heretofore. Both were tendered a warm reception upon their entrances on Monday night and that they are as big favorites as always was demonstrated.

The Great Lester (Brighton Beach Music Hall) fairly ran away with the bill last week, judging by Tuesday night's performance. He was welcomed with a big hand and at his close he was called out for many bows and could have taken more had he desired. He never worked better (seemingly) and the jokes and lines rendered by his dummy were screamingly funny. A lot of new material has been inserted in the act, making it more entertaining than ever.

Hibbert and Warren (Brighton Beach Music Hall) were one big hit with a capital H and a capital H. Their act is truly one of the most clever of its sort and the make-up of both is as good as the act. The piano ragtime playing of one of the team is exceedingly pleasing, while the eccentric dancing of the other member of the team reminds one somewhat of Bert Williams.

The Golden Troupe (Brighton Beach Music Hall) were on second, presenting their Russian songs and dances. The gorgeous semi-Oriental costumes, the peculiar jerky steps of the native dancers and the melodious, almost weird music were enjoyed by the beachgoers in no small measure.

The Three Hanlons (Fifth Avenue) in third position won more applause than an acrobatic act usually does, again demonstrating the value of position on a bill. The act, however, deserved every "hand" it received and many of their feats of head and hand stand balancing and lifting are far more difficult than those attempted by the average similar act.

Charley Case (Fifth Avenue) again ran away with his audience and on Monday night he had them screaming from start to finish. His close, however, is always so abrupt that his audience does not look for it and hence he does not seem to get the recall or the number of bows he should. A better window or climax might help matters out somewhat in this direction.

Anita Hendrie, David Miles and company (Fifth Avenue) presented the dramatic playlet The Marshal, written by T. H. Davies. While there is nothing remarkable about this sketch, it furnishes good entertainment and holds the interest, and those out front on Monday night seemed to like it. Miss Hendrie showed abilities above the average, although she acted a bit constrained at times. Percy Spiro gave an excellent portrayal of the brother, and Mr. Miles was adequate as the marshal, although he was a bit melodramatic at times.

SONG FEATURES IN VAUDEVILLE.

(*Continued from page 19.*)

"stick" in the big houses for many weeks to come. Their act is practically unchanged since it was reviewed previously and that it scored heavily with the beach theatregoers is putting it mildly. The songs included "Bunco," and parodies on "I Wish I Had a Girl" and "If I Had a Thousand Lives to Give." Mr. De Noyer's comedy eccentric dances were a scream, and the girls' work in straight dances was pleasing. The latter, however, need new costumes of more tasteful style and colors.

Jack Mason presented Grace Garner and company in "The Little Milliner" at the Bijou Theatre, Elizabeth, N. J., July 26. Four people are in the cast, Grace Garner, George Leonard, Jack Barnes, and Joseph Bobby. The comedy mostly falls upon the shoulders of George Leonard, who impersonates the "English Chap" in a most clever manner. Jack Barns and Joseph Bobby add greatly to his assistance, all three dancing with ease and uniformity. There are four musical numbers. Miss Garner received three hearty encores after rendering "Lady Love." The other numbers are: "Look Into My Eyes, Dear," "I Dream of You Night and Day," and the hit of the performance was "Father Brings Home Something Everyday," sung by Leonard, Barnes and Bobby. The song is catchy and the trio were compelled to sing several verses. A special drop is used showing the interior of a milliner's shop. The entire co. dress well—each making two changes from street to evening wear. Miss Garner looking charming in a becoming shade of blue for the first dress and a rich lace gown for the second.

Hall Sisters (West End), proved worthy entertainers, scoring a hit with clog dancing and renditions of popular songs, making many changes of becoming and attractive costumes. Opening in fancy Mother Hubbard dresses, a duet, "Good Evening Caroline" was rendered. Under dressed in a black velvet princess affair, one of the girls sang "Take Me Up With You, Dearie," rendering the second chorus in patter tune delightfully. Making an underdressed change to an Italian vender, the other girl sang a sentimental ballad entitled "Rose Marie" in a spot, her dialect at various times being poor, but she is exceptionally good otherwise. The couple in Spanish costumes of yellow and white satin closed with a spirited clog dance, showing novelty in foot work. Five bows on Wednesday evening.

Nevens and Erwood (West End), a man and a woman who scored a most emphatic hit, were exceptionally clever dancers of a medley order, rendering a few catchy songs. Opening with comedy chatter, the man rendered a parody on "Please Don't Take Me Home." "No, I Ain't Mad, No! No!" was sung by the woman, who danced a clog which won a big hand. In coon make-up the man reappeared singing a stuttering song entitled "I'm Going to Hesitate Before It's Too Late." A novel clog and tap dance followed. The finish was an artistic yet rapid clog. On Wednesday evening they had to beg their way off stage, receiving six bows.

The Minstrel Four (West End) appeared to good advantage in red Knickerbocker costumes with green lapels and fronts. Their stories and gags were amusing and new, and the songs rendered were equally pleasing. Their songs included: "Good Luck Mary," "I Never Knew What Love Meant Till I Fell in Love With You," "I Want Somebody to Play With Me," and "Farm Yard Medley."

PIGS IS PIGS.

The Board of Health of Wilmington, Del., on last Monday, July 26, rendered a decision which again proves the assertion of a certain authoress that "Pigs is Pigs." John Andrews, an animal trainer, had been training two young porkers for several weeks, with a view to placing them in vaudeville as an act. Then along came an interested and friendly neighbor, who declared to the local Board of Health that hogs were being kept within the city limits. An officer investigated and found the awful statement to be quite true. Grown pigs were within the city limits! And then the board acted, while the trainer pleaded. His were trained pigs! But to no avail—"Pigs is Pigs!" declared the president of the board, "and as such they must vamoose the town!" From latest reports the bristle backs are completing their post-graduate course just over the border line. And vaudeville sits back and waits!

MADISON'S BUDGET OUT.

Madison's Twelfth Annual Budget has just been published by that indefatigable author and writer. To say that it surpasses his former booklets of humor is but putting it mildly. This latest collection of jokes, stories, monologues, song parodies, dialogues and sketches will prove most valuable to the vaudeville performer, who will find in it every sort of material ready for immediate use. Mr. Madison is to be congratulated for his last publication, and it is a constant source of wonderment as to how he collects such a vast store of good fun for the variety artist.

MORRIS GETS LYRIC, NEWARK.

William Morris has secured the lease of the Lyric Theatre, Newark, and is altering the house so that its capacity will be about 1,900. Last season he booked acts at that house, which was then under the direction of William H. Currie. The house, like all of the other Morris theatres, will be called the American Music Hall when it reopens in the Fall.

VAUDEVILLE.

PRUDENTIAL VAUDEVILLE EX. "The CLEVELAND CIRCUIT"
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BENEFIT AT AVERNE.

A benefit was given at Averne, N. J., last night (Monday, Aug. 2), for the Sanitarium for Crippled Children at Rockaway Park, the entertainers including Mrs. Leslie Carter, Blanche Ring, Marie Dressler, Lew Dockstader, Eddie Foy and his eight children, Fields and Lewis, the Marvelous Millers, and Lew Fields. The latter's wife directed and arranged the affair.

News of the Summer Parks

On last Thursday, July 29, sixty newsboys were the guests of the management of Dreamland, Coney Island. Fifty boys will be sent down each week and will be entertained as was this group. Entrance to all of the attractions will be granted them, with sufficient of food and drink to satisfy all.

Next Thursday, Aug. 5, will be Bronx Night at Palisades Amusement Park, Fort Lee, N. J. The Thirty-fifth Assembly District Association will attend in a body.

On Friday last the new band stand and music pavilion on the lawn at Manhattan Beach was dedicated with special ceremonies and festivities. The British Guards Band, under the direction of Carl E. Carleton, gave a special programme, while the Schuman Quartette sang in the afternoon and the Kreutzer Quartette sang in the evening.

At Pain's Fireworks, Brighton Beach, on last Saturday, July 31, a special display was given after the regular show in commemoration of the discovery of San Francisco Bay and the rebuilding of that city after the earthquake and fire.

Amusements at West View Park, Pittsburgh, were free to all children on last Saturday, July 31, who possessed a coupon given out by one of the newspapers of that city during the previous week.

In Special Sessions Court, Kings County, N. Y., on last Friday, a decision was handed down which won a test case for one of the amusement purveyors of Coney Island who had been arrested several weeks ago for an alleged violation of the Sunday laws. The defendant ran a ball throwing game and the court held that it was an innocent amusement that harmed no one.

Fine weather brought out the crowds at Riverview, Louisville, Ky., to hear Gilliland's Black Hussar Band. Free vaudeville was well attended, on the bill being the Three Kobes, LeRoy Wade and co., Jean Beaugere, and Parent and Barrett.

At Fontaine Ferry, Louisville, Ky., the following excellent vaudeville programme drew large crowds to the pavilion: Carletta, the human dragon; Hannan, Digby and Burns, Jolly and Wild, Gartelle Brothers, and Enny's Pets. Free concerts by Gregg's Band, with the extra attraction of Ella Scheffler as soprano soloist, were highly enjoyable.

Chautauqua at Gallipolis, O., opened 7-15 at the Fair Grounds, with the following attractions: Indian Band, Fern Concert co., L. W. Ford, Trio Orchestra, Gamble Concert Party and A. H. Harsly.

The Chester Park bill at Cincinnati, O., Aug. 1-7 includes Lee Jundts, Wahlund and Teckla, the Booth Trio, and Dagmar Dunlap. At Coney Island are Sidney Jerome and co., Young Farmer Jones, Herbert and Vance, the Three Bailey Brothers, and Barney First.

The American Regimental Band of fifty pieces, under Richard L. Weavers' direction, returns this week to Luna Park, Washington, D. C., for another season of band concerts. Manager C. J. Goodfellow and valuable assistants have had their hands full during the extended heated term catering to the vast crowds that have been in attendance at his popular resort. The vaudeville entertainment has been discontinued for the present and instead special features are made in the best of motion picture display and illustrated songs; for the latter, a special engagement this week is announced of Irene Gallagher, who possesses a powerful baritone voice. The midsummer finds the management looking with satisfaction on one of the most prosperous seasons in the history of the park. During the past week Manager Goodfellow entertained at the executive cottage at Luna Park Connie Mack, manager of the Philadelphia baseball team and his team mates.

The parks at Philadelphia did a big business last week, the torrid wave which visited us driving crowds to these cool resorts. Attractions are unchanged—Victor Herbert and his orchestra at Willow Grove, Weber and his band at Woodside, and Maurstana and his band at Washington Park.

It is planned to build a theatre on the pier at Dreamland to be ready next season and to be devoted to Summer vaudeville. Senator Reynolds has enlisted the support of the Shuberts and John Ringling, of the Ringling Brothers' Circus, and these latter will assist him in making the park one of the greatest in the country.

Fresco Park, Peoria, Ill., (Vernon C. Seaver, mgr.) has been doing tremendous Summer business. Buffalo Bill and Pawnee Bill inspected park while here and were much pleased with it. Lone Bill's Wild West, now showing at park, were guests of visiting show. Garden Street (Buffalo Bill's Wild West and Pawnee Bill's Far East) gave two performances 26, to large crowds despite rain. Mr. Farrington, an old Peoria friend of Colonel Cody, met the Colonel during his visit here and chatted of old times.

The parks at Albany, N. Y., enjoyed a thriving business 29-31, with favorable weather and exceptionally good bill of features. At Electric Park the following artists appeared: La Rose, and Lagusta, Luce and Luce, James R. Waters, Baby Ruth, Louis Granat. Altro Park also provided a good drawing programme, including Princess Verona, sensational dancer; Three Burtons, aerial acrobats; "Great Appalo," equilibrist, and Wesley and White, singers and dancers.

Coney Island's newest sensation and Summertime thriller has been presented by the Dreamland management, as a part of the free circus. Lunette's life leap—a woman making a 410 foot slide on a wire from the tower top to the chutes—has proven to be a real nerve awakener in the open air performance given twice a day, free to all visitors to Dreamland. Lunette's wire stretches from the top of the electric tower, 350 feet high, to the globe light on the chutes top, 110 feet high and 150 feet out in the ocean. Enveloped in an American flag and followed by the ray of a giant searchlight at night, Lunette makes her flight across the wire, swinging from it by a tiny strap clenched tightly in her teeth. Last week the Catholic Cathedral band visited the park and serenaded the management. During the month of August, some of the outings booked for Dreamland are: Aug. 9, Tenth Assembly District Democratic Club; Aug. 12, Sperry and Hutchinson Green Trading Stamp patrons; Aug. 16, Knights of Columbus; Aug. 25, Eighth Assembly District Club; Aug. 26, Second Assembly District Outing; Aug 31, Third Assembly District Club.

At Palisades Amusement Park, Fort Lee, N. J., this week, the big feature is Mlle. Bergerat, whose act is a "thriller." It consists of a dash down an incline plane in an automobile at terrific speed and when the car with its fair occupant reaches the bottom of the roadway iron hooks catch it and it is whirled in a circle over an iron bar, the lady keeping her place through centrifugal force. In the open air theatre, commencing yesterday, Monday, the vaudeville bill included the Melani Troupe of singers, dancers and comedians, Dorothy Clark, Gavetta and Parr, Irving Walton and Clothilda and Montrose.

At Tumbling Dam Park, Bridgeton, N. J. (Howard L. Tyler, mgr.), a very interesting bill opened 26 and all scored: W. H. Bradford, impersonator; Gladys Arnold and Edwin Pellz presenting What the Moon Saw; Harriet Comfort, character singer; J. C. Mack and company presenting farce comedy skit My Mother in Law; Talbot and Hanson, singing and dancing act and motion pictures 26-8 to good business. At Hippodrome Park (Beiford Lore, mgr.), the offerings for week of 26 were: Russells Minstrels; Hoff and Rex, comedy team; Tony Baker, monologist; moving pictures; good audiences.

At Scranton, Pa., Luna Park, (Lon B. Sloss, mgr.), Welsh Day 24 was a big success. There were over 1500 paid admissions. The singing of the chorus of 500 voices, accompanied by Bauer's Band was excellent. Power's Elephants were the free attraction for the week and pleased everybody. Business has been unusually good. The Hellkevits High Fire Dive for week of 2. Rocky Glen Park (A. Frothingham, mgr.), the Marathon which was to be held 24, was postponed on account of the rainy weather. The fireworks on the the evening of 29 were unusually brilliant. Business has been excellent.

Paxtang Park, Harrisburg, Pa. (F. M. Davis, mgr.), offered Gallando, clay modeler; Cassler, musical act; Charles and Sadie McDonald, comedy singing and talking; Saunders and Cameron, comedy jugglers; Gardner and Golden, comedians and singers. Good attendance and programme.

The vaudeville at the Olympic Park, Newark, is growing very popular under Mr. Alles' management. Fully 20,000 children were entertained 26. As headliners, Montague's trained cockatoos were featured with Roberti's Bears, the Breakaway Barlows, Marion and Zoar on the bill. Frank W. Goodale, the "boy aeronaut," is making daily trips with a Strobel airship at Hillside Pleasure Park, Newark, N. J. Others at the park are: The Weber Troupe, Zaras and Carmen, Hamilton Sisters, Demarest's Wild West company, and Tom Mack.

Fay Leslie is the headliner at Electric Park, Newark, N. J.; also Del Delmont, Wells team, Charles Leroy, Hustle and Walsh, Bedden and Vic Vamont.

The attractions at East Lake Park, Birmingham, Ala., continue to draw good crowds. On Birmingham News Day, July 25, thousands of children enjoyed an outing in the park.

At Luna Park (Ed. Stanford, mgr.), Johnstown, Pa., the Carroll Stock company has closed, and the theatre is dark. Balloon ascensions, noise nights, bonfires and fireworks have been the order. Business is fair.

At Lincoln Park, Norwich, Conn., business is excellent. The bill at theatre for week of July 26 was a good one and consisted of Phillips Sisters, Wm. Cahill, Lewis and Han, Ada Corbett, and Hawley and Alcott in the sketch Just Married a Week.

At Lincoln Park, Fall River, Mass. (I. W. Phelps, mgr.): For the week 26-31 the Lincoln Park Opera company presented Jack and the Beanstalk, with Glen Ellis as Jack. Miss Ellis was seen to excellent advantage and scored a great personal hit. Ethel Bell made her first appearance with the company, playing the part of Mary. Miss Bell is a valuable addition to the company and will become very popular. Sadie Etherton as Old Mother Hubbard and Ardie Allworth as Little Miss Muffit were very good. G. L. Hoyt, Gilbert Clayton and Ned Norworth sang excellently. Lionel Hogarth, as Sir Harry, gave one of the best performances of the season and was forced to respond to many encores. The entire production was the largest of the season so far and reflects great credit on stage-director C. L. Robinson. The orchestra under the direction of Fred Arundel was good.

At Central Park (A. B. Leighton, mgr.), Dover, N. H., 19-24, J. W. Gorman presented some fine vaudeville acts to good business. Dan Daly, the Lincoln Quartette, and Taunean and Claxton were well received.

At Lake Contrary Park, St. Joseph, Mo., Gargiulo's Band opened July 25 and did a good weeks business.

At Harlem Park, Rockford, Ill. (Hugh C. Andress, mgr.), Vessella's Band, July 19-25. Pleased large audiences.

At Mineral Well Park (A. W. Katzenbach, mgr.), Greenup, Ill., Balloon races and carnival company, July 28-31.

At Newell Park, East Liverpool, O., Manager George W. Clark presented moving pictures to large attendance, July 26-31.

The Navassar Ladies' Band opened an engagement at Electric Park, Kansas City, Mo., July 25. At the opening concerts immense crowds were present and the band was accorded a most enthusiastic welcome. In the German Village a new vaudeville bill also found much favor. The acts included the Three D'Monicans, Leon and Bertie Allen, the Brothers De Van and Their Acrobatic Dogs, Collins and Clifton, and Morgan and McGarry, all of whom pleased.

Business at Fairmont Park, Kansas City, Mo., was at a low ebb the opening of the week of July 26-31 on account of rain, the park not being equipped as are the others for all kinds of weather. Fair crowds were in attendance, however, in spite of the showers, and the regular attractions fared well as usual. The special features will be given when the weather permits.

Free vaudeville at Forest Park, Kansas City, Mo., July 25-31 drew good crowds throughout the week and was much enjoyed. The bill included Louine, who has a mail bag trick of the mystifying kind; Carneal and Dickinson, "Careless" Brisco, and Eulalie's Trained Dogs.

LAST WEEK'S BILLS.

AMERICAN MUSIC HALL AND ROOF.—Capacity business continued on the roof, while at the matinee performances in the Music Hall below good sized audiences attended. The bill offered: John Le Clair, Seven English Rompe, Collins and Hart, Rosario Guerrero, Marimba Band, Rafayette's Dogs, Julian Eltinge (New Acts), Cliff Gordon, Consul, Grace La Rue.

KEITH AND PROCTOR'S FIFTH AVENUE.—Business such as was enjoyed during the Winter was apparent at this house all of the week. The bill included: The Three Hanlons, Sadie Jansell, Anita Hendrie-David, Miles and Company, Gus Edwards, Bert French and Alice Els (New Acts), Charley Case, Gus Edwards' School Boys and Girls, Johnson, Marvelle and Mike.

KEITH AND PROCTOR'S 125TH STREET.—First Half: Irene Hunt, Appolo Brothers (New Acts), Gardner Trio, Monsieur De Witt's Artist Models. Second Half: Compton and Hulliard, Harry Troy, Villas and Wagner, and De Witt's Artist Models.

COLONIAL.—Dark.

ALHAMBRA.—Dark.

PLAZA MUSIC HALL.—Dark.

MAJESTIC.—First Half: Three Healy Sisters, George Winkfield and Company, Moore and Harrison, Mr. and Mrs. Franklin Colby, The Langdons, Tumbling Toms.

FOURTEENTH STREET.—Margaret Arnold, Young America Four, Kyrie Gurney and Company (New Acts), Jack Driscoll, Five Musical Spillers, The Stantons.

BRIGHTON BEACH MUSIC HALL.—Judging by Tuesday night this house must have done a capacity business all week. The bill offered: Ames and Corbett, The Golden Troupe, Hibbert and Warren, Eva Williams and Jack Tucker, The Great Lester, Edmond Stanley and Company, Marie Dressler (New Acts), Van Cleve, Denton and Pete.

NEW BRIGHTON THEATRE.—This newest of theatres is a success, judging by the business. The bill last week had Reno and Smith, Julia Frary (New Acts), The Great Westin, M. Ancilotti and His Dog, Maurice Levi and His Band, Eddie De Noyer and the Danie Girls, Cecil Lean and Florence Holbrook, Al Jolson, Annie Abbott.

DEWEY.—Divided into three "splits" of two days each, the bill had: Ramsey and Weiss, Patterson, Phillips and Layton, Swickford and Wood, John Vollan, Irene Halliman, Ray Rosaford, Robinson and Six Picks, Ryan and Douglas, Dr. Kleen, Wilson Rogers, Emeline, Martha Pulley, Les Sylvas, Harrison and Barnett, Arthur Snow, Chris Green, Rose Allen.

METROPOLIS.—Vaudeville and Motion Pictures.

MINER'S BOWERY.—Motion Pictures and Vaudeville.

MINER'S EIGHTH AVENUE.—Motion Pictures and Vaudeville.

NEW STAR.—Motion Pictures and Vaudeville.

GRAND OPERA HOUSE.—Motion Pictures and Vaudeville.

WEST END.—First Half: Eddie Gardner, Hall Sisters, Nevins and Erwood, Rosina Zaleska and Company, The Minstrel Four. Second Half: Bailey Brothers, Powder and Catmann, Alice Mortlack and Company, Gertie De Milt and Her Boys, The Langdons.

HENDERSON'S MUSIC HALL, CONEY ISLAND.—Cecile Hobson and Her Boys, Moore and Young, Orpheum Four, Anderson and Goines, Phantastic Phantoms, Imperial Sextette, Verdi Grand Opera Quartette, Hilda Carle and Her Twelve Military Maids, Healy and O'Dell, Christy and Willis, Vardon, Perry and Wilbur.

VICTORIA AND ROOF.—Gertrude Hoffmann, The Seldoms, Rocey's Monkeys, Bedini and Arthur, The Quartette, The Frey Twins, Pearl and Yosco, Ryan and White, Annette Kellermann.

THIS WEEK'S BILLS.

AMERICAN MUSIC HALL AND ROOF.—La Belle Troupe, Kohler Trio, Rafayette's dogs, the Brittons, Reggie De Veulle and Juliet Dika, Three Yoscarys, Julian Eltinge, Clark's Winning Widows, Malcolm Scott, Consul, and Grace La Rue.

KEITH AND PROCTOR'S FIFTH AVENUE.—Edward Abeles, Doherty Sisters, Clarence Wilbur, Leander Brothers, Eis and French, Yvonne Lamor, and Gillette's dogs.

VICTORIA AND ROOF.—Gertrude Hoffmann, Bedini and Arthur, The Quartette, Pearl and Yosco, Annette Kellermann, Frey Twins, Ryan and White, the Daleys, and Peter (first American appearance).

NEW BRIGHTON THEATRE.—Princess Rajah, Marie Dainton, Barnes and Crawford, the Seldows, Olivotti Troubadours, Al. Jolson, Fentelle and Carr, the Vanderkoors, and The Devil and Tom Walker.

BRIGHTON BEACH MUSIC HALL.—Virginia Harned and company, The Boys in Blue, La Belle Blanche, Ward and Curran, and others.

$5,000 PIPE ORGAN PICTURE HOUSE.

The Crystal, Gem, Dreamland, Joliet, Ill., all report good business, July 26-31. L. M. Rabens intends closing the Crystal Aug. 1, 1909, to remodel and put in a $5000 pipe organ and will show nothing but moving pictures. At his other house, the Tavern, which has been enlarged and remodeled, making it one of the finest moving picture houses in the State, he will put on the usual vaudeville and moving pictures.

GANE'S NEW THEATRE.

William F. Gane announces that his new motion picture and vaudeville theatre at Broadway and Thirty-first Street will be open to the public within three weeks. He will offer nine acts and three or four reels of pictures. Judging by the success he met with when he managed the Manhattan prior to its being torn down, Mr. Gane should win out in his new venture.

MOST VALUABLE SPOT IN 'FRISCO.

A new moving picture house opened July 26 on Market street, near Fourth, San Francisco, Cal. It is called the Portola. Its location commands the highest rent of any district in that city.

ANOTHER SPANISH DANCER.

La Belle Otérita, a protege of Otero, who is now performing with enormous success at the Zarzuela Theatre, Madrid, Spain, is contemplating a tour over here in the Fall, it is reported.

YVETTE GUILBERT COMING OVER.

Yvette Guilbert, it is reported, will come over to America in September, returning to Paris in November.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abeles, Edward—K. and P. 5th Ave., N. Y. C.
Adams and Mack—Crystal, Denver, Colo.
Adelaide—Orph., Salt Lake City, U.
Adelman, Joseph—Apollo, Nuremberg, Ger. 1-31.
Adler, Felix—Maj., Chgo.
Abearn, Chas., Troupe—Coliseum, London, Eng., July 26-15.
Alfrettas, The—Airdome, E. St. Louis.
American Dancers, Six—Orph., 'Frisco, 1-14.
Ancilotti—Maj., Chgo.
Artois Bros.—Grand, Pittsburgh, 9-14.
Armond, Grace—Orph., Portland, Ore.
Armstrong and Clark—Orph., Los Angeles, Cal.
Arnolds, Chas.—Airdome, Topeka, Kan.
Aug, Edna—Shea's, Toronto, Can.
Auger, Capt. Geo.—Orph., Seattle, Wash.
Avoloa, Musical—Orph., 'Frisco, 2-14.
Bailiots, The—Hippodrome, Pittsburgh.
Bards, Four—Idora Park, Oakland, Cal., July 18-14.
Barnes, MacM., and Louise Reming—Bell, Oakland, Cal., Wigwam, 'Frisco, 9-14.
Barnes, Stuart—Keith's, Phila.
Barnes and Crawford—Brighton, Brighton Beach, N. Y.
Barnes and Edwins—Lyric, Mobile, Ala.
Barry, Edwina, and William Richards—Columbia, St. Louis, 9-14.
Barto and McCue—Lake Park, Canton, O.
Bathing Girls—Orph., Seattle, Wash.
Bedini and Arthur—Hammerstein's, N. Y.
Beeson, Lulu, Trio—Orph., Salt Lake City, U.
Belford and Mack—Airdome, Port Chester, N. Y.
Bell, Chas. H.—Pantage's, 'Frisco.
Bereaford, Helen—Bijou, Duluth, Minn., Unique, Minneapolis, 9-14.
Bergerat, Mlle.—Palisades Park, N. J.
Barrian, Steve—Hampton Park, Charleston, S. C.
Bertram, Robert H.—Crystal, St. Joseph, Mo.
Blamphin and Hehr—Davidson's, Moncton, N. B., Can.
Blanche, Belle—Brighton Beach Music Hall, N. Y.
Boises, Five—Ontario Beach, Rochester, N. Y.
Bonner and Baleyn—Medford, Ore.
Boothblack Quartette—Shea's, Toronto, Can.
Bowen, Line and Moll—Atlantic Garden, N. Y. C.
Bowers, Walters and Crooker—Brighton, Brighton Beach, N. Y.
Boyd and Allen—Airdome, Alton, Ill.
Boys in Blue—Brighton Beach Music Hall, N. Y.
Braatz, Selma—Orph., Oakland, Cal.
Bradley and Ward—Lyceum, Sault Ste. Marie, Can., 2-4, Star, Sault Ste. Marie, Mich., 5-7.
Brady and Mahoney—Waldameer, Erie, Pa., Celoron Park, Jamestown, N. Y., 9-14.
Brenon, Herbert, and Helen Downing—Maj., Denver, Colo.
Brittons, The—American, N. Y. C.
Brooks, Walter Julian—Airdome, Topeka, Kan.
Bruces, The—Henderson's, Coney Island, N. Y.
Buckley, John—Lyric, No. Yakima, Wash.
Buckley's Dogs—Pantage's, Seattle, Wash.
Burke, Parker L.—Bullock's, Prov., R. I.
Burke's Dogs—Ackers, Bangor, Me.
Burns and Fulton—Atlantic Garden, N. Y. C.
Byrne-Golson Players—Airdome, Dallas, Tex.
Byrne, John H. W.—O. H., Newburyport, Mass.
Camille Trio—Orph., Los Angeles.
Carew, Mabel—Bell, Oakland, Cal.
Carita—Boulevard, Medford, Mass.
Carl, K. P.—Grand, Atlanta, Ga.
Carle, Hilda—Henderson's, Coney Island, N. Y.
Carletta—Fontaine Ferry, Louisville.
Carr Trio—Orph., Evansville, Ind.
Carroll and Doyle—Pontiac, Saratoga, N. Y.
Carson, Chas. R.—Star, Sault Ste. Marie, Mich.
Carus, Emma—Palace, London, Eng., Aug. 9-Sept. 4.
Castellani Sisters—Maj., Chgo.
Chanti—Empire, Halloway, 2-7, Empire, New Cross, 9-14, Empire, Stratford, 16-21, Empire, Shepherds Bush, 23-28.
Chinko—Palais d'Ete, Brussels, Belgium, July 19-7.
Circumstantial Evidence—Morrison's Rockaway, N. Y.
Clark's Widows—American, N. Y. C.
Clarke, Wilfred—Morrison's, Rockaway, N. Y.
Clevelands, The—Globe, Boston.
Clipper Comedy Four—Henderson's, Coney Island, N. Y.
Clive, Henry—Temple, Detroit, Mich.
Colvin, Earl E.—Electric, White Plain N. Y.
Consul—American, N. Y. C.—indefinite.
Copeland and Jones—Keepey's, New London, Conn.
Conroy and Le Maire—Orph., Frisco, 1-14.
Cunningham and Marion—Orph., Spokane, Wash., Orph., Seattle, 9-14.
Crawford, Winnie—Bullocks, Prov., R. I.
Cuttys, Musical—Empire, New Cross, 2-7, Coliseum, London, 9-14.
Cuttings, The—Columbus, Columbus, O.
Dainton, Marie—Brighton, Brighton Beach, N. Y.
D'Alvini—Bullocks, Prov., R. I.
Daly, Vinie—Temple, Detroit, Mich.
Damman Family—National, Frisco.
Daniels, Myrtle—Lexington, Balto.
Dardenells, The—Hippodrome, Pittsburg.
Dale and Boyle—Henderson's, Coney Island, N. Y.
Daleys, The—Hammerstein's, N. Y. C.
D'Arc's Marionettes—Palace, London, Eng., Aug 2-Sept. 14.
Davis, Mark and Laura, Bijou, Virginia, Minn.
Day, Carita—Bell, Oakland, Cal.
Dazie—Morrison's, Rockaway, N. Y.
Dawner, Leslie T.—Crystal, Oconomowoc, Wis.
De Hollis and Velora—Maj., Milwaukee.
De Long, and Mordaunt—Grand, Columbus, Ga.
De Mar Sisters—Maj., Washington.
De Monde and Dinsmore—Avenue, Louisville, Ky.
De Mont, Robt. Trio—Keith's, Boston.
De Rensa and La Due—Hippodrome, Pittsburg.
De Russell, Mayme—Princess, Richwood, O.
Deveau, Hubert—Dashford Park, Greensburg, Pa.
De Voe, Pasqualina, and Leo Cooper—Queen, San Diego, Cal.
De Velda and Zelda—Ontario Beach, Rochester, N. Y.
De Veulle, Reggie, and Julietta Dike—American, N. Y. C.
Demons, Three—Grand, Phila.
Devil, The, and Tom Walker—Brighton, Brighton Beach, N. Y.

DOHERTY SISTERS—K. and P. 5th Ave., N. Y. C.
Dodd, Emily and Josie—Star, Seattle, Wash.
Doric Trio—Lumberg's, Niagara Falls, N. Y.
Dotson and Lucas—Globe, Boston.
Downey and Deane—Riverton, Portland, Me.
Downey, Lealie T.—Crystal, Oconomowoc, Wis. —indefinite.
Doyle and Fields—Family, Lafayette, Ind.
Doyle, Patsy—Palace, London, Eng., July 19-Aug. 28.
Dunedin Troupe—Forest Park, St. Louis.
Dunleavy, Jas.—Family, Detroit, Mich.
Dupille, Ernest A.—Scenic Temple, Provi., R. I.
Dwyer, Lottie, Trio—Lynch's, Woonsocket, R. I.
Dyer, Wm.—Scenic Temple, Prov., R. I.
Eddy and Tallman—Dreamland, Traverse City, Mich., 3-4, Alma, Cadillac, 5-7.
Edwards, Gus—Morrison's, Rockaway, N. Y.
Edwards', Gus, Blonde Typewriters—Shea's, Buffalo, N. Y.
Ehs and French—K. and P. 5th Ave., N. Y. C.
El Barto—Bijou, Knoxville, Tenn.
Elting, Julian—American, N. Y. C.
Elite Musical Four—Maj., St. Paul, Minn.
Ellsworth, Mr. and Mrs.—Pleasure Bay Park, Pleasure Bay, N. J.
Elton and Rose—Boulevard, Medford, Mass.
Englebreth, George W.—Coney Island, Cinti.
English Belles—Lyric, Joplin, Mo.
English Rosebuds, Four—Cascade Park, New Castle, Pa.
Evans and Lee—Keith's, Phila.
Fadette Orchestra—Keith's, Boston, July 26-Sept. 4.
FAY, MARGARET—Grand, Columbia, S. C.
FIELDS, W. C.—Coliseum, London, May 24—indefinite.
FISHER, MR. AND MRS. PERKINS—Stony Brook, L. I.
Fostelle and Carr—Brighton, Brighton Beach, N. Y.
Foundlier Troupe—Crescent Park, Prov.
Fostelle, Al., and Florence Emmett—Bijou, Portsmouth, N. H.
Foster, Geo. A.—Gordon Park, Cincinnati.
Foster, May—O. H., Hopkinsville, Ky.
Fox, Harry, and Millership Sisters—Toronto, Can.
Franklin, Albert—Lexington, Balto.
Frederick, Helena—Orph., Oakland, Cal., Orph., Los Angeles, 9-21.
Frey Twins—Hammerstein's, N. Y. C.
Fulton, W. T.—Atlantic Garden, Atlantic City, N. J.
Gallagher, Irene—Luna Park, Washington, D. C.
Gallimore, Arthur—Cambridge, London, 2-7, Argyle, Birkenhead, 9-14, Hippodrome, Glasgow, Scot., 16-21, Hippodrome, Paisley, 23-28.
Gardner and Stoddard—Massasoit Lake, Manchester, N. H., Riverton Park, Portland, Me., 9-14.
Gardners, Three—Grand, Tacoma, Wash., Orph., Portland, Ore., 9-14.
Gartelle Bros.—East End Park, Memphis, Tenn.
Gaston and Greene—Morrison's, Rockaway Beach.
Gavin and Platt—Keith's, Phila.
Gibney and Bicknell—Maj., Chgo.
Gliden Sisters—Airdome, Winston-Salem, N. C.
Gillette's Dogs—K. and P. 5th Ave., N. Y. C.
Gillingwater, Claude—Maj., Chgo, 1-21.
Girard, Francis—Atlantic Garden, N. Y. C.
Glendower and Manion—National, Frisco, Bell, Oakland, 9-14.
Gloss, Augusta—Brighton Beach Music Hall, 9-14.
Godfrey, Hal.—Shea's, Buffalo, N. Y.
Gould and Rice—Star, Ogdensburg, N. Y.
Goyt Trio—Pantage's, Vancouver, B. C.
Graff and Graff—Atlantic Garden, Atlantic City, N. J., 2-14.
Grant, Virginia—Queen, San Diego, Cal.
Granville and Rogers—Ideal, Fond du Lac, Wis.
Gray, James H.—Dominion Park, Montreal, Can.
Greno, Jacques—Hippodrome, Pittsburgh.
Grimm and Satchell—Airdome, Birmingham, Ala.
Guerrero, Rosario—Maj., Chgo.
Hall and Pray—Bullock's, Prov., R. I.
Hammond and Forrester—Brookside Park, Athol, Mass.
Hampton and Bassett—Bijou, Knoxville, Tenn.
Hannon, Digges and Burns—East End Park, Memphis, Tenn.
Hanson, Harry L.—Lyric, Mobile, Ala.
Harmonious Four—Gem, St. Louis.
Harned, Virginia—Brighton Beach Music Hall, N. Y.
Harper, Smith Trio—Henderson's, Coney Island, N. Y.
Harvie, Elsie—Morrison's, Rockaway Beach.
Hasaan Ben Ali—Henderson's, Coney Island.
Hastings and Wilson—Keith's, Phila.
Hawley and Backen—Montmorency Park, Quebec, Can.
Hawley and Olcott—Park, Putnam, Conn.
Hawthorne and Burt—Maj., Chgo.
Hawthorne, Hilda—Grand, Pittsburgh, 9-14.
Hayden, Virginia—Dempsey's, Peoria, Ill.
Hayes, Catherine, and Sabel Johnson—Orph., Seattle, Wash.
Hazzard, Lynne and Bonnie—Bijou, Fargo, N. D.
Henry and Young—Shellpot Park, Wilmington, Del.
Henry and Lisel—Shea's, Toronto, Can.
Hermanos Trio—Arcade, Toledo, O.
Herrmann, Adelaide—Young's Pier, Atlantic City, N. J.
Hers, Ralph C.—Shea's, Buffalo, N. Y.
Hessle, Al.—Academy, Charleston, S. C.
Hillman, Geo.—Orph., Los Angeles, Cal.
Hill and Whittaker—Hippo, Southampton, 2-7, Alhambra, Brighton, 9-14, Palace, Plymouth, 16-21, Hippo., Portsmouth, 23-28.
Hill, Christine—Lyric, Ft. Worth, Tex.
Hoey and Mosa—Central Park, Dover, N. H., Salisbury Beach, Salisbury, Mass., 9-14.
Hoffmann, Gertrude—Hammerstein's, N. Y. C.—indefinite.
Holman, Harry—Maj., Washington, D. C.
Howard Bros.—Temple, Detroit, Mich.
Hugo—Henderson's, Coney Island, N. Y.
Hulbert, Laura—Empire, Martinsburg, W. Va., 2-4, Maryland, Cumberland, Md., 5-7, Casino, Elkins, W. Va., 9-11, Casino, Grafton, 12-14.
Hyams, John and Leila McIntyre—Orph, Butte, Mont.
Indanias, Four—Temple, Detroit, Mich.
Jackson, Alfred—Shea's, Buffalo, N. Y.
Johan and Matt—Bijou, Duluth, Minn.
Johnson and Wells—Orph., Denver, Col.—
Johnson Bros. and Johnson—Park, E. Brookfield, Mass.
Jolly, Edward, and Winnie Wild—East End, Memphis, Tenn., Ingersoll, Des Moines, Ia., 9-14.
Jolson, Al—Brighton, Brighton Beach, N. Y.
Jones and Mayo—Shea's, Toronto, Can.
Jones and Sutton—Junction Park, New Brighton, Pa.
Jordan, Burt—Keith's, Boston.
Jupiter Bros.—Grand, Pittsburgh, 9-14.
Kartello Brothers—Ontario Park, Kingston, Ont., Can.
Kaufman, Minnie—Palais d'Ete, Brussels, Belgium, July 19-?.
Kaufman, Reba and Ines—Empire, Johannesburg, South Africa, July 17-Oct. 1.
Keane, J. Warren—Grand, Tacoma, Wash.
Kellam, Lee J.—Maj., Council Bluffs, Ia., Orph., Shenandoah, 9-14.
Keatons, Three—Palace, London, Eng., July 19-?.
Kellermann, Annette—Hammerstein's, N. Y. C. —indefinite.
Kelly and Kent—Shea's, Buffalo, N. Y.
Kelso and Leighton—Park, Rye Beach, N. Y.
Kennedy and Lee—Ross Park, Binghamton, N. Y.
Keuney, McGahan and Platt—Grand, Pittsburgh.
Keno and Lynn—Fontaine Ferry, Louisville, East End Park, Memphis, Tenn., 9-14.
Kiddieland—Shea's, Toronto, Can.
Klein Family—Maj., Chgo.
Kohler and Adams—Airdome, Biloxi, Miss.
Kohler Trio—American, N. Y. C.
Kohler, Maud—Family, Detroit, Mich.
Kramer, Annie and Maude—Hippodrome, Manchester, Eng., July 30-Sept. 4.
Kramer and Ross—Family, Detroit, Mich.
Kratons, The—Winter Garden, Blackpool, Eng., July 12-?, Varieties, Manchester, 23-28.
Kurtis-Basse—Empire, 'Frisco.
La Belle, Clara, and John B. Muller—Hippodrome, Pittsburgh.
La Belle Troupe—American, N. Y. C.
La Jess, Theo. and Camille—Scenic Temple, Revere Beach, Mass.
La Maze Bros.—Star, Seattle, Wash.
La Petite Revue—Orph., 'Frisco, 9-21.
La Rose Bros.—Kennywood Park, Pittsburgh.
La Rue, Grace—American, N. Y. C.
La Titcomb—Grand, Pittsburgh, 9-14.
La Valla, The—Hippo., Hastings, 2-7, Coliseum, London, 9-14, Hippo., Manchester, 16-21, Empire, Liverpool, 23-28.
La Vine-Cimaron Trio—Brighton Beach Music Hall, N. Y.
Lake, Harry—Victoria, Balto.
Lamont, Yvonne—K. and P. 5th Ave., N. Y. C.
LASKY'S IMPERIAL MUSICIANS—Henderson's, Coney Island, N. Y.
Latona, Sybilla—Bijou, Harlan, Ia.
Latour, Irene—Luna Park, Coney Island, N. Y.
Layine and Leonard—Alcazar d'Ete, Paris, France—indefinite.
Le Dent, Frank—Hammerstein's, N. Y. C.
Le Fevre and St. John—Orph., Evansville, Ind.
Le Gray, Dollie—Bijou, Green Bay, Wis.
Lean, Cecil, and Florence Holbrook—Keith's, Phila., Grand, Pittsburgh, 9-14.
Leander Bros.—K. and P. 5th Ave., N. Y. C.
Leigh and Shone—Maj., Chgo.
Leightons, Three—Orph., Oakland, Cal.
Lens, Lily—Orph., Oakland, Cal.
Leonard, Chas. F.—Pastime, Harrisburg, Pa.
Levolos, The—Keith's, Phila.
Lewis and Harr—Wildwood Park, Putnam, Conn.
Liod, Homer—Temple, Detroit, Mich.
Litchfield, Mr. and Mrs. Neil—Pantage's, Sacramento, Cal., 9-14.
Lloyd, Mr. and Mrs. Hugh—Star, Seattle, Wash.
Londons, Four—Wheeling, Wheeling, W. Va.
Lorette, Alice—National, 'Frisco.
Luce and Luce—Waldameer, Erie, Pa.
Lucifers, Three—Valley, Syracuse, N. Y.
Luken's Lions—Chester Park, Cinti.
Mack and Sheftelle—Idle Hour, Big Rapids, Mich.
Mack, Wilbur, and Nella Walker—Orph., Portland, Ore.
Makarenko Troupe—Queen, San Diego, Cal.
Makero—Boulevard, Medford, Mass.
Manley, Jack—Globe, Boston.
Mann and Franks—Queen, San Diego, Cal.
Manning, Marie—Grand, Cleveland, O.
Mantell's Marionettes—Star, Saskatoon, Sask., Can.
Marcena and Nevaro—Maj., Chgo.
Marini and Lillian—Pleasure Bay Park, Pleasure Bay, N. J.
Mario Trio—Temple, Detroit, Mich.
Mariowe, Plunkett and Murri—Four Mile Creek, Erie, Pa.
Marshall and King—Folies Bergere, Mexico City, Mex.—indefinite.
Martinetti and Sylvester—Morrison's, Rockaway Beach.
Martina, Flying—Shea's, Toronto, Can.
Massey and Kramer—Elite, Columbus, Ga.
Matsuta Japs—Hippodrome, Pittsburgh.
Maxim's Models—White City, Chgo.
McDonald Trio—Crystal, St. Joseph, Mo.
McDowell, John and Alice—Maj., Albany, N. Y.
McFarlane and Murphy—Orph., Seattle, Wash.
McGuire, Tuts—Orph., Los Angeles, Cal.
McNally and Stewart—Airdome, High Point, N. C.
McNaughtons, The—Keith's, Boston.
Melrose and Kennedy—Hippodrome, Pittsburgh.
Merritt Sisters—Lake Erie Park, Toledo, O.
Miller Trio—Family, Detroit, Mich.
Montrose, Belle—Orph., Los Angeles, Cal.
Moore, Geo. Austin—K. and P. 5th Ave., N. Y. C.
Moore, Tom—Orph., Oakland, Cal.
Moran and Wiser—Scala, Copenhagen, Denmark, 1-31.
Morris, Leon—Pantage's, Seattle, Wash.
Morton, Ed—Henderson's, Coney Island, N. Y.
Mowatts—Shea's, Buffalo, N. Y.
Mullin and Corelli—Four Mile Creek, Erie, Pa.
Murray, Elizabeth M.—Orph., Salt Lake City, U.
Murphy, Jack—Globe, Boston.
Naomi—Hippodrome, Pittsburgh.
Niblo's Birds—Tower, Blackpool, Eng., July 5-Sept. 4.
Night in a Monkey Music Hall—Keith's, Boston.
Nonette—Brighton Beach Music Hall, N. Y.
O'Briens, Five—Hippodrome, Pittsburgh.
Ollivotti Troubadours—Brighton, Brighton Beach, N. Y.
O'Neil Trio—Indianola Park, Columbus, O.
Olivers, Three—Pantage's, Portland, Ore.
Onays, The—Bijou, Knoxville, Tenn.
Palmer, Cathryn Rowe—Orph., Spokane, Wash.
Parry, Charlotte—Orph., Oakland, Cal.
Patton, Goldwin—Crystal, Milwaukee, July 10-Aug. 14.
Pealson, Goldie and Lee—Fairview Park, Dayton, O.
Pearl and Yosco—Hammerstein's, N. Y. C.
Pearce Sisters—Bijou, Cedar Falls, Ia.
Pearson, Lillian—Grand, Columbia, S. C.
Peter—Hammerstein's, N. Y. C.
Phillips, Mondane—Pantage's, Spokane, Wash., 16-20.
Phillips Sisters—Hanover Park, Meriden, Conn.
Piquays, The—Boulevard, Medford, Mass.
Pirocotta, Five—Hanlan's Point, Toronto, Can.
Powers' Elephants—Hippodrome, Pittsburgh.
Prentice Troupe—Empire, 'Frisco.
Probasco—Grand, Cleveland, O.
Rafayette's Dogs—American, N. Y. C.
Ramsey Sisters—Los Angeles, Los Angeles, Cal.
Rajah, Princess—Brighton, Brighton Beach, N. Y.
Ranf, Claude—Airdome, Flint, Mich.
Raymond and Harper—Casino, Palmetto Beach, Pensacola, Fla., Lyric, Mobile, Ala., 9-14.
Rays, Two—Forest Park, Chgo.
Readings, Four—Keith's, Phila.
Reynolds and Donegan—Marigny, Paris, France, July 19-?.
Ritter, Max, and Grace Foster—Empire, Shoreditch, 2-7, Euston, Shoreditch, 9-14, Brussels, Belgium, 16-Sept. 4.
Riva, Larsen Troupe—Reanselaer Park, Troy, N. Y.
Rivenhall, Fred—Scenic Temple, Revere Beach, Mass.
Roberts and Fulton—Academy, Norfolk, Va.
Robert and Bertram—Crystal, St. Joseph, Mo.
Romain, Irene—Henderson's, Coney Island, N. Y.
Romanoffs, Three—Hippodrome, Pittsburgh.
Rostain and Butler—Hanover Park, Meriden, Conn.
RYAN, THOMAS J., AND MARY RICHFIELD—Vaud-Ville, Sayville, L. I.
Ryan and White—Hammerstein's, N. Y. C.
Sanford, Jere—National, 'Frisco, Bell, Oakland, 9-14.
Satsuda Troupe—Grand, Cleveland, O.
Schaar-Wheeler Trio—West End, New Orleans, La.
Scarpa, Fritz K.—Pantage's, Seattle, Wash.
Schrode, and Mulvery—Orph., 'Frisco.
Scott and Davis—Grand, Portland, Ore.
Scott, Malcolm—American, N. Y. C.
Sedgwicks, Five—O. H., Morgantown, N. C.
Selbini and Grovini—Wash., Spokane, Wash.
Seldom's Marble Studies—Brighton, Brighton Beach, N. Y.
Shermans, Two—Lyric, Dayton, O.
Shipman, Gertrude—Shea's, Toronto, Can.
Sincay's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—indefinite.
Simpson, Cheredah—Shea's, Buffalo, N. Y.
Smith, Chas. Cecil—Crystal, Tulsa, Okla.
Stagpoles, Four—Maj., Butte, Mont.
Stadium Trio—Maj., Denver, Col.
Staats, Phil—Keith's, Boston.
Stinson, Chas.—Family, Detroit, Mich.
Summerville, Mlle.—Hippodrome, Pittsburg.
Stuart—Casino, Buenos Aires, South America, June 15-Sept. 15.
Sunny South—Orph., Denver, Col.
Sutcliffe Troupe—Empire, Glasgow, Scot., 2-7, Empire, Edinburg, 9-14, Empire, Sunderland, 16-21, Empire, Liverpool, 23-28.
SAMEL, JOSEPHINE—Apollo, Vienna, Austria, Aug. 1-Sept. 30.
Talbot, Edith—O. H., Newburyport, Mass.
Taylor, Eva—Temple, Detroit, Mich.
Taylor, Mae—Park, Mobile, Ala., Airdome, Birmingham, 9-14.
Teed and Lasell—Grand, Fargo, N. D.
Terry, Herbert—Casino, Toledo, O.
Tieches, The—Family, Detroit, Mich.
Tomkins, William—Avalon, Avalon, Cal., Aug. 2-Sept. 25.
Tojetti—Atlantic Garden, N. Y. C.
The Quartette—Hammerstein's, N. Y. C.
Trovato—Grand, Pittsburgh, 9-14.
Trainor, and Hunt—Grand, Cleveland, O.
Truesdell, Howard—Keith's, Boston.
Tuscany Troubadours—Maj., Chgo.
Vagrants, Three—Maj., Butte, Mont.
Valdare, Troupe—Brighton Beach Music Hall, N. Y.
Vann, Billy—Orph., Denver, Col.
Vann, Charles and Fannie—Temple, Detroit, Mich.
Vanderkoors, The—Brighton, Brighton Beach, N. Y.
Van Epps, Jack—Bell, Oakland, Cal.
Van Hoven—Shea's, Buffalo, N. Y.
Van and Maddox—Maj., Ashland, Ky.
Vermette Vannerson Trio—Maj., Denver, Col.
Vaughner, and Paterson—Atlantic Garden, N. Y. C.
Wade, John P.—Maj., Chicago.
Walker, Ben and Eva—Scenic Temple, Revere Beach, Mass.
Walker, Nella—Orph., Portland, Ore.
Warren, Lyon and Meyers—Orph., Salt Lake City, U.
Waters, Tom—Keith's, Phila.
Watson's Farmyard—Orph., 'Frisco.
Watson, and Clare—Family, Detroit, Mich.
Weaver and Williams—Crystal, St. Joseph, Mo.
Weil, John—Maj., Chicago.
Welch, Ben—Brighton Beach Music Hall, N. Y.
Welch, Ward and Curran—Morrison's, Rockaway, N. Y.
Whalen, George—Scenic Temple, Prov., R. I.
Whipple, Waldo—Kelly's, Birmingham, Ala.
White City Quartette—Orph., 'Frisco.
White, Porter J.—Keith's, Phila.
Whitman, Frank—Ramona Park, Grand Rapids, Mich.—indefinite.
Whitesides, Ethel—Apollo, Berlin, Ger., 1-31.
Wilbur, Clarence—K. and P. 5th Ave., N. Y. C.
Williams, Francis—Savin Rock, New Haven, Conn.
Wilkoff, Myron J.—Elite, Atlanta, Ga.
Wilson, and De Monville—Bullocks, Prov., R. I.
Wilson, Frank—Henderson's, Coney Island, N. Y.
Wilson, Jack—Morrison's, Rockaway Beach.
Winchester, Ed.—Grand, Cleveland, O.
Wills, Nat M.—Palace, London, Eng., July 5-Aug. 28.
Winters, Four—Scenic Temple, Prov., R. I.
Woods and Woods—Orph., Spokane, Wash.
Wood, Milt—Shea's, Buffalo, N. Y.
Wordette, Natelle—Music Hall, Brighton Beach, N. Y., Keith's, Boston, 9-14.
Work and Ower—Shea's, Buffalo, N. Y.
Wyatt, Jack, and C. Blanche Rice—Wigwam, 'Frisco.
Yerxa, Ernst—West End, New Orleans, La.
Yoscarys, Three—American, N. Y. C.
Young, De Witt and Sister—Henderson's, Coney Island, N. Y.
Youdger Bros.—Lyric, Dayton, O.
Young, Ollie, and Bros.—Orph., Los Angeles, Cal.
Yule and Simpson—Scanandaza Park, Gloversville, N. Y.
Zada—Arch, Chgo.
ZANCIGS, THE—Coliseum, London, 2-7, Empire, Holloway, 9-14.
Zazon and Berg—Exposition, Rio de Janeiro, Brazil, S. A., July 12-Sept. 30.
Zazell, Vernon—Corso, Zurich, Switzerland, 1-15, Fredrichshan, Stuttgart, Ger., 16-30.
Zingarella, Mlle.—Coney Island, Cinti.

VAUDEVILLE JOTTINGS.

The O'Connor Sisters and Will J. White are making their first appearance in a new offering by Una Clayton at Atlantic City this week. They have special scenery and electrical effects in their production.

Eddie Redway and Gertrude Lawrence opened yesterday, Monday, Aug. 2, in a condensed musical masque entitled The Man in Forty-eight, at the Olympic Theatre, Gloucester, Mass. They will soon be seen in town, playing Morris time.

The Book Agent is the title of a new sketch being tried out at the Majestic Theatre this week.

Annette Kellermann and Joseph Sullivan were arrested in Brooklyn last Wednesday for exceeding the speed limit in their automobile.

Arthur Klein dropped a bank book containing, it is said, $410 in cash, in front of the Hotel Astor last Wednesday morning. A negro grabbed it and made off with the coin. He had stopped to tie a shoe lace when the bank book dropped from his pocket. Mr. Klein started in pursuit of the negro, but owing to a sprained ankle was unable to catch him. He reported the case to the police and is now guessing whether he will ever see his roll again.

Henry March, an old time minstrel, who had been associated with Tony Hart, George Primrose, West, Barlow and Tony Pastor, is lying at death's door at his home in Woodside, L. I. He has been suffering from dropsy for several months. He is an authority on antiques and has a rare collection of memoirs of the stage of by-gone days.

Edith May Cleveland, recently with the Fadette Orchestra, was married last Monday, July 26, to Raymond Frank Tift, at Providence, R. I., the home city of the bride.

Joe Keaton arrived in New York last week with his family, including Buster, Jingles, and Louise. Joe says that he had a pretty "raw" deal at the Palace, London, and that his act was not given half a chance to make good. He had a good position the opening night and was then placed away down on the bill, so that few people were in the house when he went on. He claims that the leader of the orchestra did not give Mrs. Keaton a fair chance with her saxaphone playing and that the entire management was most discourteous in their treatment of him and his family. He also says that the stage was so old and splintered that Buster could hardly do his tumbling, to say nothing of the great incline from the lights. "But," said Joe to a MIRROR man, "I want to thank all of the American players over there for their loyalty to me. They were bully and did everything in their power to make my brief stay a pleasant one."

Messrs. Cohan and Harris are arranging for a gathering of all the famous minstrel veterans who no longer wear burnt cork, on an evening during the two weeks' engagement of the Cohan and Harris Minstrels at the New York Theatre beginning Aug. 16. Jerry J. Cohan, father of George M. Cohan, who wrote and composed the entertainment, will be the guest of honor. He was for many years one of the leading blackfaced artists on the stage. It is not generally known that George M. Cohan himself once donned burnt cork in the role of Banty Bob in The Molly McGuires.

William Barrett, manager of the Criterion Theatre, Atlantic City, was arrested on Sunday, July 25, for an alleged violation of the Sunday laws of that city. He operated a vaudeville show on the board walk, it is claimed, which is said to be a violation of the ordinances.

Peter, the educated monkey that has been playing an engagement at the Palace, London, arrived with his trainer on the S. S. "Philadelphia" last Saturday. He opened at the Victoria yesterday.

W. S. Cleveland reports bigger business now than during the regular season. "I am now booking 225 houses," he said to a MIRROR man on Monday. "The 'kidnappers' occasionally get a house or a performer away from me, but they generally return to the fold in short order."

Percy Plunkett's Players presented their vaudeville bill at Agricultural Hall, West Tisbury, Mass., last week. The company included Mr. and Mrs. Bradlee Martin, and Enid Sinclair. Sketches and monologues made up the programme.

William Morris, Inc., is now booking acts at the Lyceum Theatre, Memphis, Tenn., and Greenwall's Theatre, New Orleans, La. M. Weise is the local manager of the former, and Henry Greenwall, as heretofore, owns the latter.

The Miles Theatre at Minneapolis, which was booked through the William Morris offices last Spring, will be under the direction of the Sullivan-Considine offices in Chicago next season. The Miles Theatre in St. Paul will also be booked through that concern.

The Booking Agents' Board of Trade had another meeting last Tuesday, at which final arrangements were made for the outing and shore dinner being held to-day at Rockaway Beach. It is announced that the association will have between forty-five and fifty members by next Fall.

The White Rats have purchased a cemetery plot at Mt. Olivet Cemetery for the interment of deceased members of that Order.

James Jeffries will sail for England next Thursday on the S. S. "George Washington."

Gertrude Hoffmann's case was adjourned in the West Side Court on last Tuesday, July 27, until Oct. 4, this being the second hearing. Miss Hoffmann went to court with her attorneys, prepared to prove that her costume was not indecent as claimed, but the Judge would not allow any exhibitions in the court room.

Manager Selman of Keith and Proctor's 125th Street Theatre, has procured a hypnotist and a handcuff king. The Great Anthony, who will appear at this theatre the first half of this week, "has them all beat," to quote Mr. Selman, and in showing his ability will exhibit his skill by putting a subject to sleep at noon to-day, exhibiting him asleep throughout the day in front of the theatre. The other novel act which Mr. Selman considers himself fortunate in booking is the Great Jivin, a handcuff king, as the saying goes, for next week's bill and who, to show his ability, will dive from one of the new bridges over the East River, handcuffed before taking the plunge.

Kendal Weston appeared at Norumbega Park, Boston, last week, in his peculiar playlet, What Money Can't Buy, and made a most gratifying impression, it is reported.

Zilla Coleman, assisted by James B. Garfield in the comedy playlet, True Blue, have just finished the Poli Circuit, playing as a feature act, and were well received at each performance. They open on the Gus Sun Circuit Aug. 2.

Julius Steger returned from Europe on Saturday on the S. S. "Kaiserin Augusta Victoria."

MOVING PICTURE NOTES.

(Continued from page 18.)

to his home at Nashville, Tenn., and will join an opera company this Fall. The Star is running vaudeville in their pictures and doing well. Maude Nicols Smith is singing the songs at the Opera House, and has proved a strong drawing card.

At St. John, N. B., good business prevailed July 26-31 at all the houses. The Nickel, with Holmes and Buchanan and Pat Harrington, drew particularly well, while Tiny Williams at the Unique continued to draw her share. Marie Bollard is at the Star, and the Princess put on vaudeville, in addition to the moving pictures, which pleased many.

At the Arcade Theatre (W. H. Crawford, mgr.), Brownsville, Pa., illustrated songs by Jack Hall, formerly with The Gay White Way company, and moving pictures pleased, July 22-24.

At Ann Arbor, Mich., The Theatorium (Robt. Gillard, mgr.), doing a good Summer business. The Star (B. E. Reynolds, mgr.) continues to please many patrons, and the Bijou (Harold Phelps, mgr.), pictures and vaudeville do good

business. These theatres will continue to run under the same management and conditions during the coming Winter.

All the picture houses on Main street, Boise City, Idaho, are doing capacity business, some even turning people away, July 19-26.

At Herkimer, N. Y., The Grand and Star presented vaudeville and moving pictures to big business, July 26-31.

At Urbana, O., The Lyric and Wonderland continue to do good busines with pictures and vaudeville.

At the Bijou, Willimantic, Conn. (Harry Gale, mgr.), S. R. O. busines prevails. Biograph Headliner, The Cardinal's Conspiracy. Grace Davenport sang "Lonesome" to repeated encores, and the Scenic (A. P. Dorman, mgr.) put on The Plot That Failed, A Child's Love, and The Tragic Ending of Shrove Tuesday. George Skipper sings "Roses Bring Dreams of You," accompanied by Mrs. Skipper.

At Du Bois, Pa., The Lyric presented moving pictures and illustrated songs by Burt Redford, to fair business, July 26-31.

At The Lyric, Fort Smith, Ark., vaudeville and moving pictures to usual good business, July 19-24.

At the Wyoming Opera House (L. J. Fisk, mgr.), Williamsport, Pa., moving pictures pleased fair sized audiences. The Wilsonia, The Lyric and the Grand, all report small, but pleased attendance, July 26-31.

At Mrs. Toe Craigo's Electric Theatre, Fulton, Mo., moving pictures, illustrated songs and vaudeville to crowded houses. Empire (Power and Baker, props.) closed.

At the Annapolis, Md., Colonial Theatre (W. A. Hollebaugh, mgr.), motion pictures, July 26-31 to good business. Burtis and company motion pictures and illustrated songs by Winnie Quinn to good business. The Lyric motion pictures and illustrated songs by Marguerite Bilson, July 26-31, do good business.

At Portsmouth, O., The Arcana Theatre (J. F. Potts, mgr.). This popular little theatre is doing capacity business every day, and many people are turned away at the evening performances. Richard Gordon is making a big hit singing illustrated songs, while Smith's Orchestra furnishes some very nice selections. Mr. Potts uses all licensed films. The Nickelodeon is doing its share of business, and is well filled at every performance, the Howard quartette being a big drawing card. Manager Thomas is anticipating a new front; which would add much to this popular theatre. Mr. Thomas uses all licensed films.

At the Star Theatre (A. M. Burton, proprietor and mgr.), Cordele, Ga., vaudeville and motion pictures pleased large crowds, July 19-31. Good attendance.

DATES AHEAD.

Received too late for classification.

AT CRIPPLE CREEK (Chas. H. Wuers, prop.): Morristown, N. J., 11, Long Branch 12, Perth Amboy 13, Plainfield 14.

BILLY THE KID (Eastern; Chas. H. Wuers, prop.): Morristown, N. J., 3, Haverstraw, N. Y., 4, Saugerties 6, Yonkers 7, Bridgeport, Conn., 9-11, Fall River, Mass., 12-14.

FONTINELLE (Joseph Farrell, mgr.): Lexington, Ky., 1-7, New Castle, Ind., 8-14.

GUY'S MINSTRELS (A. L. Guy, mgr.): Binghamton, N. Y., 2-7.

LEWIS STOCK: Broken Bow, Neb., 2-7.

NORRIS AND ROWE'S CIRCUS: Riviere du Loup, Quebec, 3, Rimouski 4, Cambellton, N. B., 5, Bathhurst 6, Chatham, 7.

SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Brooklyn, N. Y., 7-14.

YANKEE DOODLE DETECTIVE (Western; Chas. H. Wuers, prop.): Paterson, N. J., 9.

NOTES OF VARIOUS ACTIVITIES.

The Woonsocket Opera House, Woonsocket, R. I., is again under the management of Charles Ogden, who has managed the house for a number of years and has entirely renovated the theatre. Mr. Ogden ran this house with much success and intends to build up his patronage and has received many flattering comments on his return to the management. All booking will be done by Klaw and Erlanger and Julius Cahn. Manager Ogden has a fine class of attractions already booked for the season, but is desirous of additional bookings.

Branch O'Brien is looking after the managerial side of Mr. and Mrs. Louis James this season, and will manage the tour which will last until June, 1910. He is spending his Summer at his place at Patchogue, L. I.

Bernard J. McOwen and Emily Lessing have been engaged and are playing with the McOwen stock company in the West.

W. Frederick Wagner and Caroline Lawrence, who are looking for engagement in the West in stock, are now located at the Lake Brady Theatre, Kent, O. Miss Lawrence is leading woman and Mr. Wagner stage-director and stock-manager.

The Chandler Airdome, Louisiana, Mo., which is newly built, is looking for first-class stock companies and asks managers with time to write at once. Capacity of this house is one thousand. It has a large stage and a large drawing population.

The new Phillips Theatre, at Richmond, Ind., O. G. Murry, manager, with a seating capacity of one thousand, has desirable open time for either independent or syndicate attractions. The house is booking both classes of production.

A new theatre just completed in one of the best locations in Savannah, Ga., opposite the post office, court house and skyscrapers, with a seating capacity of about 1000, can be leased or played at percentage and offers an excellent opportunity for a permanent stock company, as announced in the advertising columns.

A change in the management of the park theatre, Henderson, Ky., entails the necessity of all contracts with that house being verified by either Dr. J. D. Collins, present manager, or Klaw and Erlanger.

Two performances, matinee and night, on Labor Day, September 6, and Sunday, Sept. 19, are offered companies at the Grand Opera House, Oshkosh, Wis.

Excellent photographs can be ordered of E. Brunnel, as announced elsewhere in these columns, and professionals are offered a special rate if they present the clipped advertisement in this week's issue at his studio. Photographs are finished in twenty-four hours.

Young leading woman, full acting company, is wanted for the season by the Lyric Theatre Stock, Lincoln, Neb. This is a permanent stock company, with a season of thirty-eight weeks. There is one bill a week and two matinees and no Sunday shows.

Mary Enos, who has just closed a twenty weeks' season as ingenue at the Alhambra Theatre, Milwaukee, Wis., can be addressed care of the Chicago office of THE MIRROR.

Charles Squires, scenic artist, is at liberty for first class stock. Last season Mr. Squires was with the Tanbouser Company, in Chicago.

Madison's Budget, No. 12, is out and a review of this publication appears elsewhere. It can be secured, as announced in the advertising columns, by communicating direct with the publisher.

Manager A. B. Mulkins, of Edinburg, Ind., is starting a second year with the Masonic Temple and proud of the fact that he did not book a single loser in engagements last season.

VAUDEVILLE CORRESPONDENCE.

PHILADELPHIA.

Mlle. Dazie came, saw and conquered the hosts who visited Keith's during the past week. This graceful and artistic dancer deserves all that has been said and written about her. She literally captured the hearts of her audience from the moment her movements began until they had ended. Her pantomime, L'Amour de l'Artist, is too well known to need description this time. It is not remarkable except for the opportunities it affords the agile star. Excellent support is given her by Frank Belcher, Mlle. M. Corio and Edward Crawford. Avery and Hart proved themselves worthy of being called "the best coontown comedy duo on earth," as they were styled on the programme. Charles and Fannie Van appeared to advantage in a skit called A Case of Emergency, and Charles Cartmell and Laura Harris displayed signal ability as eccentric dancers in their playlet, Nearly an Actress. Will Fox was, as usual, most entertaining in his piano monologue. The Bounding Gordons had some new acrobatic feats that were novel. Le Dent proved himself a good juggler, and Melrose and Kennedy pleased in their comedy acrobatic stunt. Cecil Lean and Florence Holbrook are this week's headliners.

Frank Bush's name seems to possess an irresistible magnetism for Philadelphians, and the Grand Opera House, where he appeared last week, probably did the biggest week's business of the season. The old timer (for Frank is no longer a youngster) has lost none of his power to amuse. There were several other good acts on the bill, including the Koehler Trio.

Good business continues to be reported at the Gayety. Burlesque, with a stage full of rather attractive girls, and six vaudeville acts comprise the weekly offerings.

The Philadelphia Hippodrome continues to draw crowds. Weather conditions the past week were ideal for this new amusement resort and vacant seats were conspicuous by their absence. The week's bill was a good one. It was headed by "Dare Devil Dash, and he has been rightly named. Riding down an eighty foot incline at terrific speed on a bicycle, he leaps from the saddle of his machine, vaults gracefully in the air and dives into a tank of water. His act is as dangerous as it is sensational. Other attractions were Frank Leffel and company, fancy rifle shots; the Queensborough Girls, who sing and dance in attractive Colonial costumes; Braddock and Leighton, singers; the Aerial Wilsons, in a comedy mid-air act; Belair and Elliot, in an amusing pantomime sketch called Bumping the Bumps, and Bristol's Ten Performing Ponies. Powers' Hippodrome Elephants and Madame Marantette's Society Horses are among this week's features at the Philadelphia Hippodrome.

PITTSBURGH.

The Pittsburgh Hippodrome, under the direction of Harry Davis, attracted a series of immense audiences all during last week at Forbes Field, and the excellent and lengthy programme was certainly worth the small prices of admission charged. This week's bill is another great one: Naomi, the human cannon ball; Daring Dardenelles, equestrian acrobats; Scott Brothers, transformation acrobats; O'Brien's Five Advanced Risley Acrobats, the Ballots, high wire stars; Six Matsuda Japs, equilibrists; Arnoldo's Leopards, La Belle Clara and John B. Muller in a jockey act; Melrose and Kennedy, knockabouts; De Rensa and Ladue, ladder comiques; Jacques Greno, high wire comedian; Three Romanoffs, battleaxe throwers; Marvelous Ed, the mystic, and the following acts were reengaged: Mlle. Summerville and her dancing horse, which was the hit of last week's bill; the Bucking Donkeys and the Diving Horses. Several comical clowns are still in evidence.

Kennywood still retains Blanche McKinney's Wild West Show, and Dan Crimmins and Rosey Gore present a new sketch. The Second Brigade Band is the feature at West View Park.

The principal subjects of Lyman H. Howe's Travel Festival at the Nixon this week are as follows: Our Navy, Terrible Flood in Hyderabad, India, The Date Industry in Egypt, Mexico, Exciting Steeplechase in Ireland, Beautiful Budapest, and Fountains of Versailles.

BOSTON.

The Fadettes still continue at Keith's with their little concerts, and the other features are Amateur Night in a Monkey Music Hall, the McNaughtons, Howard Truesdell and co. in A Corner in Hair, Burt Jordan, the Demont Trio, Phil Staats, and the kinetograph.

Paragon Park was owned by the Nobles of Aleppo Temple, Mystic Shrine, to-day, and they had many special features. The chief cards of the week are Bigney, Leo Fevo, and Mlle. de Fontain and her trained stallions.

Cinderella is now given twice a day in the open air at Wonderland, with Irene Martin quite as popular as she was in comic opera at the Castle Square. A new feature is the silver costume worn by Pauline A. Havice in The Princess of Galilee. It weighs thirty pounds.

Out at Lexington Park the vaudeville attractions are Kenny and Hollis, Bates and Neville, Juggling De Lisle, William Grant, Guy Bartlett, and moving pictures.

The Manhattan Girls are at Austin and Stone's another week, with a double vaudeville bill given in alternation.

A $40,000 painting, "She Will Live," by George A. Conlan, a vivid picture of the yellow fever days in New Orleans, has been placed on exhibition at Austin and Stone's.

Rose Emmett, the coon shouter, has been one of the latest additions to the Kittie Bingham Minstrels at Wonderland.

Arthur D. Hadlock, of Brookline, has brought a bill in equity in the Superior Court against Charles J. Gorman and the Charles J. Gorman Amusement Co. to recover $1,645 which he claims is due him. He claims that the co. is hopelessly insolvent, with liabilities of $1,000, and he asks that a receiver may be appointed. Judge Richardson gave a temporary injunction and will give a hearing. Hadlock claims that the $1,645 is due for salary for 30 weeks' work and for loans which he made to the co.

Kendall Weston is the headliner at the Medford Boulevard this week in What Money Can't Buy, and in this Sadie Galloupe shares the honors. Others in the bill: The Cavita, the La Belle Troupe, the Piquays, Manlro, and Elton and Ross.

CHICAGO.

Another good bill at the Majestic last week kept the theatre filled in spite of the dog days. The bill opened Monday before a capacity house afternoon and evening. Maud Raymond was the headliner and she fulfilled expectations and the demands of her stellar position with a series of exceedingly clever and original songs rendered in the best vaudeville manner. Her reception could hardly have been more enthusiastic. The juggling act of Charles Montrell, with the skillful interweaving of comedy, seemed particularly to please the audiences, and James F. Kelly and Anna Kent were also among the hits as usual, due largely, of course, to Miss Kent's inimitable Bowery girl. Frank Morrell's songs were appreciated and some of his lines were good. Felix Adler got a great deal of applause, and Peter Donald and Meta Carson in the Scotch sketch helped materially to give the bill its high degree of popularity. The Grizzlatti Flying Ballet closed the bill handsomely. This week: Senora Rosario Guerro, Klein Family, Tuscano Troubadours, Edwina Barry and co., Ancliotti and dog, John F. Wade and co., Hawthorne and Burt, John Weil, Mareena, Novarro and Mareena, and others.

L. M. Glover, son of Lyman Glover, manager of the Majestic, has returned after two weeks of haying and reaping on the Glover farm and resumed his duties as treasurer of the Majestic.

Word received from the Kitties' Band while it was in Tasmania indicates that the world tour is a success so far.

SAN FRANCISCO.

The Cornea Sisters, aerialists, were featured at the Orpheum Theatre the week of July 18. Others were Cooper and Robinson, Wilbur Mack and Nella Walker, International Avedano Quartette, Grace Armond, Herr J. Rubens, Frank Mostyn Kelly, and Albert Green, and the pictures; big business.

Mary Hampton and co., including Augustus Thompson, were given the best place at the Pantages' Theatre in a playlet called The Melodrama. Others: Bonesette Troupe of six acrobats, the Geyt Trio, Harvey and Lee, Will D. Gilson, and the pictures. Big business.

The Three Hoehrs, novelty cyclists, were the headliners in a clever act at the Washington Theatre. Others: George T. Murphy, Walt Whitman and Florence Horsfall, Harvard and Corselle, Tom Bateman, the Woods Brothers, and the pictures. Big houses.

Lewiston, Idaho, will be placed on a vaudeville circuit beginning in August, when the Temple Theatre, under the management of Ed. L. Wiggin, will offer bookings from the Pantages' circuit of the same class as in Spokane and Seattle. Mr. Wiggin announces several important bookings from Northwestern theatrical syndicates secured through John Cort.

Pantage's Theatre will adopt the two-a-day plan beginning in September, when the bookings will be made through William Morris. Mr. Morris visited this city last Winter with the idea of establishing a chain of houses in the Northwest. The affiliation with Pantage's will eliminate the necessity of building houses here, and will materially assist his plan to establish a round-the-world circuit.

WASHINGTON.

An attractive programme is presented at the Majestic Theatre this week, which includes the Andrews-Abbotts co. in The Little Leading Lady; the De Mar Sisters, novelty singers and dancers; Mr. and Mrs. Frank Fairchild, with their "sure fire comedy" act, introducing harmony singing and featuring Mrs. Fairchild's unique voice, and Harry Holman, blackfaced monologist. Illustrated songs and the latest motion picture novelties attract to this place crowded houses.

The Lyceum Theatre commences the regular season Aug. 9 with the Rollickers Burlesque co.

ST. LOUIS.

West End Heights: Harry Walters and company headed the vaudeville bill. The Four Rounding Ashtons were clever acrobats. Harry Meyer, the musical tramp, was a hit. Bert Von Tilzer was heard in illustrated songs.

SALT LAKE CITY.

The Orpheum opened its season July 25, presenting the following excellent bill: Claude Gillingwater, Johnson and Wells in Sunny South melodies, Pellaton and Foran, Billy Van, Ila Grannon, Banks-Breeseale Duo, Lingl Brothers, and the kinodrome.

LOS ANGELES, CAL.—The feature at the Orpheum July 19-22 was Edmund Day's The Futurity Winner; Elizabeth Murray in Irish and negro songs is quite a favorite and received her due; others were the Camille Trio, Gladys Clark and Henry Bergman, Warren, Lyon and Myers, Adelaide, John Hughes and co., James Thornton, the Sisters Gasch, and moving pictures; good bill and business.

ELYRIA, O.—Airdome (J. F. Durham, mgr.): Rieff and Clayton July 22-24; very good. Mr. Seneta and Agnes Murella 25, 26; pleased. Hill and Kight, and Herman Seitz 28-30; business big.

MERIDEN, CONN.—Poli's Theatre (J. Burnett, res. mgr.): July 26-31: Mantilla, Mary Davis, Woods and Green, Foster and Hughes, J. Burnett, and moving pictures, to S. R. O.

KALAMAZOO, MICH.—Bijou (H. W. Crull, mgr.): July 26-31: Rickards and De Winters, Rice Brothers, Douglas and Douglas, Smith and Arda.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cooke, mgr.): A good bill July 26-31, included Richard Crolius and co., Les Valadons, Fentelle and Carr, Dewitt, Burns and Tootance, Dave and Pony Moore, Lou Anger, the Picnic Girls; fine business.—Opera House (Cahn and Cross Co., mgrs.): Vaudeville and pictures 26-31, to big business: Bonney and Manson, Levy Family, William Morrissey, and Earl Bartlett.

TRENTON, N. J.—State Street Theatre (Herman Wahn, mgr.): July 26-31: Keaselly's Marionettes, Clark and Hasillian, Professor Stark, Earl O'Brien, Francis Grifford, Andrews, Abbott and co., Boyd and Moran, and Jennie Girard pleased large houses.—Capital Park (Max Rosen, gen. mgr.): 26-31: Taylor Twin Sisters, Harry Moore, Mlle. Maude De Lora, Lumbiase's Band, to good business.—Items: Fred F. Fisher, who managed the State Street last season, goes out with one of the Shubert cos. next season.—The Trent opens 16.

LEXINGTON, KY.—The Hippodrome (L. H. Ramsey, mgr.): July 26-31: S. R. O.; strong bill, including Lawrence and Russell, Gus Bartram, Three Mathews Sisters, Billy Stanford, the Sully Family.—The Majestic (John Elliott, mgr.): 26-31: Good business; Martina Duo, Arthur Browning, Vincent Rose, the Befays, the Vatmans, Dot Leslie's Merry Maids.

GLOUCESTER, MASS.—Olympia Theatre (A. E. Lord, mgr.): July 26-31: All Hunter and All, the Rors, Ed Foster and Wise Miles, Four English Rosebuds, Imperial Musical Trio, Howard and Walsh, and moving pictures; satisfaction; good houses.

WATERTOWN, N. Y.—Antique (W. J. Colburn, mgr.): July 26-31: Morris Lloyd, Reynolds and Ashley, Agnes Alder, to fine business.—Bijou (W. F. Croucher, mgr.): 26-31: Nichols, Violet West, Billy Gaston, to good attendance.—Lyric (J. Grafton Greene, mgr.): 26-31: Rita Redfield, Wesley and Francis, Frank Montgomery and co.; crowded houses.—Wonderland (M. Bruce Frasier, mgr.): 26-31: Harris and Hilliard, to good business.—Items: The Bijou was sold by C. F. Gilmore to W. F. Croucher 26. Two and three vaudeville acts and three reels of film will be run each week.—W. Scott Mattraw returned from New York 26.

WAUGEGAN.—Barrison Theatre (Mabel Barrison, owner; A. A. Frudenfeld, mgr.): July 23-28: John Harvey and Helen Case, Franklin Brothers, Klint and Klint, the Cycling Zanoras, Paull and Healy, Raymond Sisters, and Eight Komical Kids; very good bill; big business.

GLENS FALLS, N. Y.—Empire Theatre (C. J. Hilderbrandt, mgr.): July 26-31: Rudolph Sandow, strong man, and Joe Foster, comedian, with motion pictures and songs, pleased capacity business.

ROME, GA.—Elite Theatre (H. H. Part, mgr.): July 26-31: Dainty June Roberts and co. in The Doll Maker's Dream, pleasing excellent business. 2-7: Demonde and Denamore, comedy and singing duo, and moving pictures.—Dixie Theatre (Trammell and Speigelberg, mgrs.): 26-31: Watson Sisters in musical sketch, pleasing good business. 2-7: Lester Bernard, singing and dancing comedian; Carlos Claton, boy with three voices, and moving pictures.

RICHMOND, VA.—Colonial (E. P. Lyons, mgr.): July 26-31: Early and Laight, Joe Lannigan, and Rennetta and La Rue to good business.

DUBUQUE, IA.—Union Park Theatre (Jake Rosenthal, mgr.): July 18-24: George S. Van's Minstrels, Finn and Ford, Wells Brothers, Primrose Quartette, and Five Mowatts; excellent audiences. National Opera co. in Fra Diavolo 25-31.

OAKLAND, CAL.—The Orpheum (Guy C. Smith, mgr.): July 19-25: Three Sisters Athletas, Armstrong and Clarke, George Hillman and His Redpath Nasaneca, Londe and Tilly, Eight Original Madcaps, Four Singing Colleens, Ollie Young and Brothers, Laddie Cliff; great bills to capacity houses.—Idora Park (E. P. Miller, mgr.): 19-25: Innes Band, Four Bards, the Orton Family; to good crowds.

WHEELING, W. VA.—Airdome: July 26-31: vaudeville to fair business.—Wheeling Park (Claude Nelson, mgr.): 26-31: La Mota Phrase, De Rensa and La Duse, and others, to very good business.

URBRICHSVILLE, O.—New Airdome Summer Theatre (William Kurpps, mgr.): July 22-24: Iola and Her Trained Dogs; to poor business on account of bad weather. 26-31: the Chapman Sisters and McDonald Brothers.

LOUISVILLE, KY.—Business continues good at Hopkins, the following well known people being on the bill: Dunkar and Fisher, Jack Irwin, Frances Fairfield, Harry Browne, and the popular kind of moving pictures.

KENTON, O.—Orpheum Theatre (Elmer Thomas, mgr.): Closed until Sept. 10.

EL PASO, TEX.—Airdome (Frank Rich, mgr.): July 25-31: The Morrie B. Streeter Musical Comedy co. canceled, owing to indisposition of two members. Blanche Bryan, Libby Blondell and Genevieve De Lacour especially fine in their skits, solos and duets. They should adopt vaudeville as their special line. Aubrey Carr deserves special mention also.

BURLINGTON, N. J.—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): July 19-24: A Western engagement prevented the Ballo Brothers, Mexican serenaders, from filling a return engagement 24 as advertised. The Levolios in an excellent wire act were substituted. Others: The Sterlings, Charles Hargreaves, and William Mayhew; one of the best bills of season; S. R. O.—Majestic (Carl Schwars, prop. and mgr.): 19-24: At each performance Mae MacGowan, vocalist of Philadelphia, received with prolonged applause. Other

Dramatic Mirror

121 West 42nd St., New York

Special Feature Numbers

WILL BE ISSUED AS FOLLOWS:

MOTION PICTURE NUMBER, last forms close Aug. 14, 1909. Will contain Special Features of interest to the Motion Picture Field, with portraits and illustrations. Back cover page and other preferred advertising positions may now be reserved.

SPECIAL FALL NUMBER

Last forms close Sept. 18, 1909

Will thoroughly cover all fields of amusements and will contain many special articles, portraits and illustrations and will be enclosed in a beautiful colored cover. Back page and other special advertising positions may now be reserved.

OTHER SPECIAL FEATURE NUMBERS will follow, the dates for which will be announced later.

pleasing acts included Jones and Shaffer, Wood and Raymond, George Tichenor, and motion pictures; good business.

ATLANTIC CITY, N. J.—Steeplechase Pier and Theatre (E. L. Perry, mgr.): Is passing through its most successful season in eight years: July 26-31: Austin Brothers and co., Corbett and Forester in The Female Lawyer, Irene Law, Woodford's Educated Animals, including Consul III., Billy Farnon, Emmet Welch, Lincoln Military Four, and moving pictures.

SIOUX FALLS, S. D.—The Majestic (William H. Dance, mgr.): July 19-24: Tony Johnson's performing dogs, Carl Schultze, Mark and Laura Davis, and moving pictures to good business.

ST. JOSEPH, MO.—Crystal (Fred Cosman, mgr.): July 25-31: Young and Brooks, the Two Johnsons, the Slayton Trio, Dan Harrington, Frank Grob, and moving pictures pleased excellent business.

DELAWARE, O.—Theatorium (Frost and Thorman, mgrs.): July 19-24: Al. Wilson, Radcliff and Belmont, moving pictures, and illustrated songs; good satisfaction to poor business.

OSWEGO, N. Y.—Richardson (Frank E. Foster, mgr.): July 22-24: Chinese Johnnie Williams, Gillette and Hallahan, and Barnes and Levince. 26-28: Sprague and Divan, Piquo, and Silva and Silva; business fine.——Orpheum (Charles P. Gilmore, mgr.): 26-28: Cass Burt, Rogers and Bumstead, moving pictures, and illustrated songs.

NEW LEXINGTON, O.—Orpheum Theatre (Art. M. Gruber, mgr.): July 19-24: Roy Clare and Jack Lynch, with motion pictures; good show to big business.——Theatorium (S. G. Smith, mgr.): 19-24: Miss Slingerman and motion pictures to good business.

CHATTANOOGA, TENN.—Airdome (W. S. Albert, mgr.): July 19-24: Marguerite Foy, Jimmy Roberts, E. A. Turner and co., the Great Errac, and La Toy Brothers pleased good business. 26-31: Busch-De Vere Trio and co., Be Gar Sisters, Chester and Grace Surator, Frank Montrose, and Mlle. Marie Rossi.——Lyric Theatre (O. A. Neal, mgr.): 19-24: May Lane and co., the Onavs, and Kathryn Martin pleased good business.

TARENTUM, PA.—New Star (J. B. Boyd, mgr.): July 19-24: Phillips and Bergen, Wilmot, illustrated songs, and pictures pleased good houses.

LA JUNTA, COLO.—Theatre (H. H. Bourne, lessee and mgr.): July 19-24: Rentfro and Jansen and Weaver and Williams.

JOHNSTOWN, PA.—Globe (J. G. Foley, mgr.): July 22-24: Gus and Marion Kohl, Harry Cutler, and Kramer and Ross. 26-28: Fowler, Rodway and Bartell, and Richmond and La Vere; good bill and business.

CHATHAM, ONT.—Princess (M. Harris, mgr.): July 19-24: Avery, and Ferris and Crowe to good business.

OAKLAND, CAL.—The Orpheum (George Ebey, mgr.): July 19-24: Gladys Clark and Henry Bergman, Ollie Young and Brothers, James Thornton, Eight Original Madcaps, Camille Trio, Max Witt's Singing Colleens, Master Laddie Cliff, and the Futurity Winner, to capacity houses; best all round programme for some time.

SAN ANTONIO, TEX.—Gem: July 18-24: May and Marie Sisters, to fair business.——Superba: 18-24: Rudolph and Lena pleased; business poor.——Airdome (Ross Combast, mgr.): 18-24: Splendid business with Charles and Madeline Dunbar, the Sisters Von, Tom Lancaster, Little Bonnie Lee, Lyne and Bell, Jack Mullane in illustrated songs, and moving pictures pleased.——Star (Wyler and Kennedy, mgrs.): 18-24: Good bill; fair attendance: James P. Lee, Marie Barber and Little Madeline, Ball and Thomas, and moving pictures.

WARREN, O.—Opera House (John J. Murray, mgr.): July 19-24: Good crowds saw bill composed of Morris Goldner, Con Daley, Johnson and Sable, York-Herbert Trio, Juggling Smith, and Roberts and Roberts.

WEST CHESTER, PA.—Grand Opera House (J. F. Small, res.-mgr.): Millian, the musician, July 22-24: large business. Herbert Jones, novelty comedian, 26-28; fair business.

AURORA, ILL.—Grand (Berscheit and Voss, props.): July 19-25: Cromwell and Samse, the Rainbow Sisters, Clipper Comedy Four, Mastroff's Russian Troupe, Baader-LaVelle Trio, Rand and Byron, Esther Palme and moving pictures; excellent bill, to capacity business.——Star (Frank Thielen, prop. Major LaVoy, mgr.): 19-25: Garden City Trio, Dunbar and Fisher, Booth and Gordon Trio, Aerial Richards, Billy Baker, McCreedy and Brown, Decorcey and co., and moving pictures; good bill, to excellent business.

FLORENCE, S. C.—Majestic (Charles Hines, mgr.): 19-21: Ruth Chandler and Frank K. Bailey pleased packed houses. 22-24: The Musical Brennans delighted S. R. O.

BINGHAMTON, N. Y.—Ross Park (J. P. E. Clark, mgr.): July 26-31: Miller and Hanson, Bean and Hamilton, Alfred Jackson, Nat Gill, Krusta and Job; large business.

EAST LIVERPOOL, O.—Rock Springs Theatre (Sam McCutcheon, mgr.): July 26-31: Barto and McCue, the Four Dixons, Elaine Van Thiele, West and Van Siclin; pleasing bill, to good business. 1: Rocereto Orcheatra Band: 2-7: Edward F. Reynard, Gardner and Sommers, Mable Starr, Woodford's Statue Dog.

SPRINGFIELD, O.—Spring Grove Casino (Springfield Railway Co., mgrs.): July 25-31: Charlotte Townsend and co., Coulter and Wilson, John and May Burke, Ferrell Brothers, Arlington Comedy Four, to good business. 1-7: Lew Hawkins, Cheviel, Witt's Girls from Melody Lane.——New Sun (Sun Amusement Co., mgrs.): 26-31: The Lady and the Tiger, Matt Marshall and co., Leonard and Drake, to good patronage.——Fairbanks (L. M. Boda, gen. mgr.; Harry A. Ketcham, bus. mgr.): 26-31: Wolfe and Lee, Fagan Brothers, the Great Alvin, Ruth Mason pleased good attendance.

FORT SMITH, ARK.—Lyric Theatre (W. B. Russell, mgr.): July 19-21: John A. West and co., Anna Beckman, Allen May and co. 22-24: Zamonettas, Anna Beckman, May Mulligan, Rusticano Trio, moving pictures; usual good business.

DU BOIS, PA.—Star (M. O. Bailey, mgr.): July 19-24: S. Howard and co., Three Lorettas, Master Julian, Charles McBride, moving pictures: well received; good business.

MONTREAL, QUE.—Dominion Park: July 26-1: Musical Howe in xylophone selections pleased. Hawley A. Bachen did a clever turn on roller skates. The Vedmars gave a good dancing and acrobatic turn. The headliner and great hit is Celina de Dio, with her Miniature Hippodrome. Speedy, the high diver, was unable to perform until Tuesday afternoon owing to a delay in erecting his platform, but his dive has made some sensation.——Sohmer Park: 26-1: Rivoli, in lightning change impersonations, is re-engaged for this week and very popular. The Heras Troupe of acrobats make good, particularly the girls. The Five Pirascoffis, pantomimic equilibrists, pleased. Other numbers are the Musical Simpsons and Sisters Burnett and Errol.——Item: The newspapers announce the resignation of Robert McVean, who has been the popular and efficient house manager of Bennett's Theatre since that house opened. He is succeeded by George F. Driscoll, who last year relieved Mr. McVean during the latter's temporary absence.

HERKIMER, N. Y.—Grand Theatre (W. A. Domque, mgr.): July 25-31: Martin and Doyle, Silva and Silva, Bedini and Sonia, King and Stange, moving pictures; big business.——Star Theatre (J. Conklin, mgr.): July 25-31: Harris and Hilliard, Frank Barret, Giles Button, Baker and Long, moving pictures; big business.

PORTLAND, ORE.—The act featured at the Orpheum week of July 19 was that of Mary Marble in In Old Edam. It was a pretty little bit of humorous and musical nonsense. Another big act was the first appearance of the Six American Dancers, who did a number of fancy dances in the most approved manner. A whistler, Olive Helene Greatrox, proved another hit of the bill. Frank J. Conroy, George Lemaire and co. had a sketch. King for a Night. Matthews and Ashley presented Held Up. A musical trio called Stepp, Miehlinger and Kind made a good impression. Charles Marville was a contortionist worth watching. The show as a whole was fully up to the Orpheum standard. The headline act on the bill at the Grand week 19 was that of Glendower and Manion in an interesting playlet. A Christmas on the Comstock. Monda Glendower is a Portland girl. She gave a charming interpretation of her part, and Raymond Manion filled the requirements of his role. One of the most unique acts seen in vaudeville was a group of living pictures posed by Mlle. Alice Lorette and her celebrated statue dog Ben. The Five Juggling Jordans proved popular. In "rube" attire, Jere Sanford, a whistling and yodeling comedian, was unusually pleasing. Jack McDevitt and Earl Kelly, eccentric team dancers, did some new stunts. The stellar feature at Pantage's week 19 was Commencement Day. Another number on the programme that made a hit was that offered by Kimball and Donovan, banjoists. Their performance is worthy to be noted among the best that we have had in local vaudeville. Lawrence and Edwards co. presented a clever political drama, The New Alderman. Jack Simons, monologist, who is always pleasing, Leo White in illustrated ballad, and pictures completed the bill.

BUTTE, MONT.—Majestic (C. N. Sutton, July 24-30): William Selbini and Jeanette Grovini, Edwin Carewe and co. in Pals; McFarland and Murray, Mort. Sharp and his Dancing Belles, Vivian Montgomery. 30-5: Bothwell Browne and co., Four Stargpooles, Rinaldo, Blanche Sloan.——Empire Theatre (L. M. Quinn, mgr.): 26-31: William Rowe, Coe De Trickey, Norbert Binal, Arthur Deming, the Jeunettis, Sid Giroux. 31-5: Cunning, Martin and Gresham, White Zolo, Mr. and Mrs. Wallace, Sid Giroux.

OWENSBORO, KY.—Wonderland (J. C. Rogers, mgr.): July 19-24: Roy Lynn, comedian; Charles Carrol, ventriloquist, and moving pictures; good business.

FRANKLIN, PA.—Orpheum (P. J. Dion, mgr.): July 22-24: Al. Johnson, the Musical Toys, and Holland, Webb and co.; all very good. 26-28: Ollie Jackson, Conway and Barnes, Tedro, D'Vere and Tedro, and Mylie and Orth; excellent bill, to S. R. O.

JAMESTOWN, N. Y.—Celeron Theatre (J. J. Waters, mgr.): July 26-31: Excellent bill; big business; re-engagement of Valerie Bergere and co. in Billie's First Love, the Four Londons, Golden and Hughes, and Crouch and Richards; good bill.

CHARLESTON, W. VA.—The Hipp (E. W. Ramsey, mgr.): July 26-31: Van Maddox, Manning Trio, Baby Thelma, and Pearl Tangley pleased good business.

ALTON, ILL.—Airdome Theatre (W. M. Sauvage, mgr.): July 19-24: Capacity business; splendid bill. The Austins, the Buchanan Four, Perry and White, and Josephine Jacoby and co. 25-31: Schepp's Circus, Adams and Alden, Perry and White, and Mlle. Alferetta.——Item: Manager Sauvage presented the profits of the two performances 19 to the Park Commissioners for use in improvements at the new "Uncle Remus Park," recently acquired for a public children's playground.

URBANA, O.—The Lyric (Larry P. Ryan, mgr.): July 22-24: Almond, female impersonator, and Anglo-Saxon Trio. 26-28: Will Beam and Klein Sisters, with pictures, drew good houses.

JEFFERSON CITY, MO.—Item: J. H. Edwards has perfected plans for the erection of a vaudeville theatre here and expects to be ready for business by Sept. 15.

BUFFALO, N. Y.—Shea's: July 26-31: Edna Aug, the McNaughtons, Gertrude Shipman and co., Widdleland, Henry Clive, Bootblack Quartette, Flying Martins, and Henry and Lizel.

FALL RIVER, MASS.—Bijou (L. M. Boas, mgr.): July 26-31: The Aerial Bartletts, Cross and Josephine, Edna La Salle, Kit Karson, Carlett and Forrester, Burnham and Greenwood, and motion pictures to very good attendance.——Premier (L. M. Boas, mgr.): 26-31: Billy Towers, Frothingham and Denham, Cody and Lynn, Rarkin and Griffith, and motion pictures to good attendance.

SYRACUSE, N. Y.—Valley (J. Peebles, mgr.): July 26-31: Three Ernests, Yule and Simpson, Estelle Wordette and co., Clipper Comedy Four, Burns and Fulton, and Dale and Boyle to good business.——Savoy (L. Desmond, mgr.): 26-31: Roscoe and Fisk, La Noire, Leavitt and Falls, Rogers and Bonestead, and Bert and Irene Vaughn to large houses.

DENVER, COL.—The Orpheum will open its season 2, with the following bill: Johnson and Wells, Ed Wynn and Al Lee, Billy Van, Whittier-Harries Players, Rosa Crouch and George Welch, Ila Grannon, and Banks-Brescale Duo. The Crystal presented Billy Hall and Jennie Colborn, Terry Twins, Le Roy, Richard Brothers, Scott and Whaley 26-31. Mabel McKinley was the headliner at the Majestic. Others were the Leibert-Lindley co., Scheda, Kessler and Dunn, Francesca Redding and co.——Items: Seth G. Bailey, stage-manager of the Orpheum, has invented an electrical apparatus by which one man can raise fifty pieces of hanging scenery at once. The apparatus has been installed at the Orpheum.——The Curtis had the largest business of the Summer season 18-24, with McEwan, the hypnotist, in a remarkably clever entertainment. He remained another week.

BANGOR, ME.—Ackers' Theatre (Ackers and Blood, mgrs.): July 19-24: H. G. Fitzgerald, Cooper, Fox and Fox, Al Allen, Lucy Howard pleased. 26-31: Kollins and Carman, Luckie and Yost, Mr. and Mrs. Murray Ferguson, Ernest A. Dupille, Musical Ther; business fine.

MINNEAPOLIS, MINN.—Will Rossiter's Bunch of Kids headed a good Summer bill at the Unique. The Flying Dordons, the Pearce Sisters, and Allman and Nevin were the features at Wonderland. The Miles Theatre is to reopen with four-a-day vaudeville 9, and the Orpheum will reopen 15.

HOBOKEN, N. J.—Lyric Theatre (Grant S. Riggs, mgr.): July 26-31: Motion pictures, talking pictures, Gertie De Milt and Boys, Roscoe and Simons, Thomas Potter Dunn, Barrett and Stone, Redding Sisters, Joe Flynn, and George Winfield and co.

PROVIDENCE, R. I.—Bullock's Temple of Amusement featured Lionel Smith, a fifteen-year-old Providence lad, who has been soprano soloist at St. Thomas' Church, New York. He scored a big hit in "The Eternal City," sung in his choir robes. Others were Rena LaVelle, the Lussier Sisters, Parker L. Burke, Burton and Shea, and a new lot of pictures. At the Scenic Temple 26-31: Ariolo, Bailey and Fickett, and William Dyer, known as the Musical Four.

MILWAUKEE, WIS.—Creatore and his band still continue to attract large audiences to the Hippodrome. A new bill at the Crystal opened July 26 and is composed of the following numbers: Goldwin Patton and co., consisting of Kate Holland and Mable Trowler; Hass Brothers, Grace Belmont, Murphy and Powell, and Ike Vogel.

OIL CITY, PA.—Orpheum (Frazier and McCullough, owners): July 26-31: Alpha Troupe, Semon Duo, Four Adersons, Juggling Parrots, Thomas Bresnan, Conway and Barnes, Wylie and Orth, Ollie Jackson, Pedro L. Vere and Tedro, and moving pictures; continued big business.——Star (O. H. Royer, prop.): 26-31: Alice Vossler, Delora and Martin, Fred Wyckoff, Cuban Nightingales, Mrs. O. H. Royer, Goldie Grimes, Harshah, Wilmar and Morris, and moving pictures; satisfaction and increasing business.

MOBILE, ALA.—Lyric Theatre (Neubrik Brothers, mgrs.): July 26-31: Young Buffalo, El Barto, Emilie Walt; good, to fair business.

WINNIPEG, MAN.—Bijou: July 19-24: John F. Dolan and Ida Lenharr, McLellan-Carson Trio, Caswell and Arneld, Billy Sharp and Beatrice Trenck.

CHEYENNE, WYO.—The Atlas (Thomas Heaney, prop. and mgr.): July 19-24: Carlisle and England, the Boldens, Noles Brothers, Belle Rosa and J. F. Green, Magneto, illustrated songs and moving pictures pleased very good business. 26-31: Mr. and Mrs. Erwin Connelly in Sweethearts, the Blossoms, Fannie Donovan, illustrated songs and moving pictures.——The Majestic (Sullivan and Considine Circuit, owners; T. P. Russell, mgr.): 19-24: La-Zah, School and Cummings, Gleanoy and Russell, moving pictures and illustrated songs pleased good business. 26-31: Carl Stewart, Elsie and Viola, Dan O'Neil, moving pictures and illustrated songs.

ELMIRA, N. Y.—Rialto Theatre (F. W. McConnell, mgr.): July 26-31: Kennedy and Sweeney, Ardelle and Leslie, Lena Monroe, Ida Cain, Margaret Coleman, Max Bruno, and moving pictures; good houses.——Happy Hour Theatre (Ira Vandemark, mgr.): 26-31: H. P. Sheedy co. in Cattleland; strong act; large and well pleased houses.——Grand Theatre (E. J. Toole, mgr.): 26-31: Carroll Crispin, Frank Wilson, and moving pictures; fair houses.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): July 25-31: Artie Nelson and Silvers, Fulgora, Theo and her Dandies, Armstrong and Verne, and John Verne; very attractive entertainment; business fine.

SARATOGA SPRINGS, N. Y.—Pontiac (John C. Graul, leaser; Henry H. Freck, mgr.): July 26-31: Emerald and Dupree, the Sextos, Enal Brunnelle, Frank Burton, Jane Carling, De Marcoue, M. F. Reynolds, Franklin and Beasley, Tweedy and Roberts, George Barron, the Bedreaus, illustrated songs, moving pictures; to capacity houses.

NEWARK, N. J.—Billy Gaston and Ethel Green were the headliners at Proctor's Theatre July 26-31. Both performers, as well as their act, were well received. Another team of newcomers found favor, George E. Wright, Violet Allen, Charles Van and James Jordan, in a farcical trifle called Keeping an Appointment. Others on the programme were Cora Beach Turner and co., including Tom Burroughs, W. S. Draper, William Stuart and Minerva Florence, John F. Fields, Nat Hanson, McNamee, Arthur Rigby, Hastling and Wilson. Manager Munford is greatly improving his attractions at the Arcade Theatre by presenting two musical farces. The Red Mill and the Honeymooners, with Harry Lauder, Will F. Allen, John Carroll, Lulu Keeley in the casts.

ELGIN, ILL.—Star Vaudeville Theatre (Prickett and Thielen, mgrs.): July 26-31: Benner-Meredith co., Booth-Gordon Trio, moving pictures, to splendid business.——Opera House (Prickett and Thielen, mgrs.): 26-31: Summer vaudeville and pictures; Maude Nicola Smith is singing the songs; fair business.

HARRISBURG, PA.—Hippodrome (A. L. Roumfort & Co., Inc., mgrs.): July 26-31: Murphy and Drexel, Lempe Brothers, and moving pictures; good houses.

SCRANTON, PA.—Wonder (F. J. Heerman, mgr.): July 26-31: Flossie La Van, Jack De Voy, John J. Hurley, illustrated songs and moving pictures; bill and business excellent.——Orpheum (J. H. Farrell, mgr.): 26-31: Major Bowser, juggler; Fred Kline, singer and dancer; illustrated songs and moving pictures; pleased excellent business.

LOGANSPORT, IND.—Broadway (E. D. Sipe, mgr.): July 26-31: Kandy Kids, Lucy Keiffner, Mr. and Mrs. Bobbie Talcott, Mr. and Mrs. George Beach, moving pictures.

RACINE, WIS.—Bijou Theatre (Campbell and Danforth, owners; F. B. Stafford, mgr.): July 26-1: Madame Gertrude, the Three Rosalinis, Beulah Benton, Foley Brothers, Wilkinson and Sully, Harry Barrustein, moving pictures; good bill, liberal patronage.

ROCKFORD, ILL.—Orpheum (A. J. Shimp, mgr.): July 19-24: Victor Faust, Grace Bellmont, Rutledge and Pickering, Washington and Jones, Shelvery Brothers, and moving pictures; pleased good business.

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DRAMATIC COMPANIES.

ALLEN, ESTELLE (Joseph King, mgr.): Columbus, O., 2-4, Dayton 5-7, Cleveland 9-14.
AT TOLD IN THE HILLS (Alex. Story, mgr.): Benton Harbor, Mich., 8, Cassopolis 9, Dowagiac 10, Bronson 11, Quincy 13, Coldwater 13, Battle Creek 14, 15, Charlotte 16.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., May 23-Aug. 7.
CLIMAX, THE (Joseph Weber, mgr.): Chicago, Ill., Aug. 2—indefinite.
COLLEGE GIRL (J. E. Jackson, mgr.): Bartlesville, Okla., 1-7.
CONVICT 999 (A. H. Woods, mgr.): Boston, Mass., 7-14.
COW-PUNCHER (Central): M. W. McGee, mgr.): Chicago Heights, Ill., 15.
COW-PUNCHER (E.): Elmer H. Brown, mgr.): Hammond, Ind., 8, Rensselaer 9, Monon 10, Monticello 11, Noblesville 12, Frankfort 13, Logansport 14, Michigan City 15, Laporte 16, Walkerton 17.
DARK DEVIL DAN (Robt. Riddell, mgr.): Dayton, O., 2-4, Columbus 5-7, Indianapolis, Ind., 9-11.
DODSON, J. E. (Cohan and Harris, mgrs.): New York city Aug. 2—indefinite.
FARNUM, DUSTIN: Denver, Colo., 8-14.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Minneapolis, Minn., 2-4.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): New York city Sept. 20—indefinite.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): Chicago, Ill., April 25—indefinite.
GIRL OF THE SUNNY SOUTH (Max Rosenberg, mgr.): Trenton, N. J., 14.
GRAUSTARK (Central: A. G. Delamater, mgr.): Asbury Park, N. J., 9.
GREATEST THIEF IN THE WORLD (A. H. Woods, mgr.): New York city July 31-?.
GREET PLAYERS (Ben Greet, mgr.): New York city 2-?.
MARRIED IN HASTE (Edwin Percival, mgr.): Kenosha, Wis., 16.
ONLY LAW (Walter N. Lawrence, mgr.): New York city Aug. 2-21.
PAID IN FULL (Wagenhals and Kemper, mgrs.): New York city 2-14.
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Fremont, Mich., 3, Big Rapids 4, Reed City 5, Frankfort 6, Traverse City 7, Central Lake 9, Elk Rapids 10, Boyne City 11, West Branch 12, Roscommon 13, Grayling 14.
POLLY OF THE CIRCUS (James Sheegreen, mgr.): San Francisco, Cal., July 25-?, Sacramento 9, 10, Portland, Ore., 12-14.
QUEEN OF THE SECRET SEVEN: Philadelphia, Pa., July 31-?.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Denver, Colo., 2-?.
SHADOWED BY THREE (Harry J. Jackson, mgr.): Kansas City, Mo., 8-14.
STEWART, NELLIE: Auckland, New Zealand, July 26-?, New Plymouth 9, Wanganui 10, 11, Palmerston 12, 13, Masterton 14, Wellington 16-28, Christchurch 31-Sept. 9.
TEMPEST AND SUNSHINE (Eastern): A. J. Woods, mgr.): Chicago Heights, Ill., 8, Michigan City, Ind., 9, Walkerton 10, Gary 11, Goshen 12, Elkhart 13, Benton Harbor, Mich., 14, 15.
THREE WEEKS: Seattle, Wash., July 25-?, Tacoma 8, 9, Victoria, B. C., 10, Vancouver 11, 12, Bellingham, Wash., 13, Everett 14, North Yakima 15, Spokane 16-19.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., April 12—indefinite.
WARD, HUGH J., COMEDY: Melbourne, Australia, July 15-Sept. 4.
WIZARD OF WISELAND (Western): Harry Scott, mgr.): Kokomo, Ind., 9, Marion 10, Anderson 11, Indianapolis 12-14, Columbus, O., 16-18, Dayton 19-21.
WORKINGMAN'S WIFE (A. H. Woods, mgr.): Washington, D. C., 2-?.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klint & Gazzolo, mgrs.): Chicago, Ill., July 25—indefinite.
AMERICAN: San Francisco, Cal., Aug. 18, indefinite.
ACME (C. O. W. Schultz, mgr.): Everett, Wash.—indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 17—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ALHAMBRA: Chicago, Ill.—indefinite.
ARMORY (Louis Van Weithoff, mgr.): Binghamton, N. Y., May 10—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BRADY'S LAKE (Ralph T. Kettering, mgr.): Brady's Lake, O., May 27—indefinite.
BROADWAY PLAYERS (Guy C. Smith, mgr.): Oakland, Cal.—indefinite.
BROWN-FRIEND: Milwaukee, Wis.—indefinite.
BUNTING, EMMA (Russel and Drew, mgrs.): Seattle, Wash., May 30—indefinite.
CALLICOTTE (Clyde B. Callicotte, mgr.): Galesburg, Ill., May 20—indefinite.
CALUMET (John T. Connors, mgr.): South Chicago, Ill.—indefinite.
CAPE COTTAGE (E. V. Phelan, mgr.): Portland, Me., June 26—indefinite.
CARROLL: Johnstown, Pa., May 31—indefinite.
CLARK, MARGUERITE: St. Louis, Mo. July 25-?.
COLONIAL: Cleveland, O., June 14—indefinite.
COLUMBIA (Frank G. Long, mgr.): Columbia, S. C., May 17—indefinite.
COLUMBIA PLAYERS (Metzerott and Berger, mgrs.): Washington, D. C., May 3—indefinite.
COOK (Charles Emerson Cook, mgr.): Springfield, Mass., May 17—indefinite.
COURT (Goodman and Bachelder, mgrs.): Wheeling, W. Va., June 14—Aug. 21.
DAVIS, HARRY: Pittsburgh, Pa., June 7—Aug. 7.
DE LACY, LEIGH (Monte Thompson, mgr.): Brocton, Mass., April 12—indefinite.
D'ORMOND-FULLER (John D. D'Ormond, mgr.): Houston, Tex.—indefinite.
ELITCH (Thos. Long, mgr.): Denver, Colo., July 5—indefinite.
ELLEFORD: Honolulu, Hawaii, April 11—indefinite.
FERRIS: Minneapolis, Minn., June 5—indefinite.
FRANKLIN SQUARE (Travers Vale, mgr.): Worcester, Mass.—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon, mgr.): Dallas, Tex.—indefinite.
GLASER, VAUGHAN: Columbus, O., July 12-14.
GRANBY: Norfolk, Va.—indefinite.
HARDER-HALL: Altoona, Pa.—indefinite.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Lincoln, Neb., May 23—indefinite.
HOME: Hutchinson, Kan., May 26—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 10—indefinite.
KEATING, VIRGINIA: Madison, Wis., May 10—indefinite.
KEITH'S (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
KENNEDY, JAMES: Lowell, Mass., June 21-Sept. 25.
LAKEMONT: Altoona, Pa., June 5—indefinite.
LYTELL, BERT: Rochester, N. Y., June 14—indefinite.
McRAE (Henry McRae, mgr.): Bellingham, Wash.—indefinite.
MAJESTIC: Utica, N. Y., May 10—indefinite.
MACK, WILLIARD: Salt Lake City, U.—indefinite.
MANHATTAN (Jack Parsons, mgr.): Rome, Ga.—indefinite.
MORISON, LINDSAY: Boston, Mass., June 14—indefinite.
NELL (James Neill, mgr.): St. Paul, Minn., May 30-Aug 28.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
PAIGE, MABEL (M. Richie, mgr.): Jacksonville, Fla., Feb. 8—indefinite.
PEAK'S ISLAND (Bartley McCullum, mgr.): Peak's Island, Me., June 26—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., May 24—indefinite.
QUIGLEY PLAYERS (Jay Quigley, mgr.): Duluth, Minn.—indefinite.
SPOONER, EDNA MAY (Jake Wells, mgr.): Atlanta, Ga.—indefinite.
STONE HILL (Frank Grave, mgr.): Peoria, Ill., April 5—indefinite.
SUBURBAN GARDEN (Oppenheimer Brothers, mgrs.): St. Louis, Mo.—indefinite.
SUMMER STOCK (M. Moyers, mgr.): Hamilton, Ont.—indefinite.
TURNER, CLARA (Ira W. Jackson, mgr.): Williamsport, Pa., 12-Sept. 18.
VALENCIA: San Francisco, Cal., Sept. 12—indefinite.
VAN DYKE AND EATON: Elkhart, Ind., July 4—indefinite.
YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.

REPERTOIRE COMPANIES.

BENNETT-MOULTON (Geo. K. Robinson, mgr.): Berlin, N. H., 2-7, Gorham 9-11, Londonville, Vt., 12-14, Barton Landing 16-18, Newport 19-21.
CARROLL COMEDY (Ion Carroll, mgr.): Du Bois, Pa., 2-21.
CHASE-LISTER (Clint Robbins, mgr.): Butler, Mo., May 24—indefinite.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): New Harmony, Ind., 2-7.
CUTTER STOCK (Wallace R. Cutter, mgr.): Richwood, O., 2-7, Lebanon, Ind., 9-14.
ELLSWORTH'S PLAYERS (W. W. Haynes, mgr.): Iola, Kan., July 25-?.
HALL, DON C.: Highland, Ind., July 26-17.
HARCOURT COMEDY (Chas. K. Harris, mgr.): Youngstown, O., July 26-?, Homestead, Pa., 9-21.
HICKMAN-BESSEY (F. W. Jenks and Guy Hickman, mgrs.): Tulsa, Okla., 2-7, Bartlesville, 8-18.
HICKMAN-BESSEY STOCK (Don Macmillan, mgr.): Galesburg, Ill., July 25-?, Davenport, Iowa, 8-14.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.
HOWARD-DORSET (Dallas B. Melvin, mgr.): Lexington, Ky., July 19-14.
IMSON, BURT: Eckman, N. D., 2-7.
KENNEDY, ALICE (W. A. Partello, mgr.): Piqua, O.—indefinite.
LORCH, THEODORE (Jack Davidson, mgr.): McAlester, Okla., 1-7, Little Rock, Ark., 8-20.
McOWEN STOCK (B. J. McOwen, mgr.): Davenport, Ia., July 25-?.
MARTIN STOCK (Geo. Cochrane, mgr.): Newton, Kan., July 26-?, Emporia 9-21.
MAXWELL-HALL STOCK (E. F. Maxwell, mgr.): Lexington, Ky., 2-7, New Castle, Ind., 9-14.
MORGAN-PEPPLE STOCK (T. Dwight Pepple, mgr.): Emporia, Kan., July 25-?, Topeka 8-21.
NORTH BROTHERS' COMEDIANS: Washington, Pa., 2-14.
NORTH BROTHERS' STOCK: Des Moines, Ia.—indefinite.
PARTELLO STOCK (Western: W. A. Partello, mgr.): Newark, O.—indefinite.
PARTELLO STOCK (Eastern: H. J. Deland, mgr.): Mansfield, O., June 28—indefinite.
PARTELLO STOCK (Northern: E. R. Moore, mgr.): Washington, Pa., July 26-?, Wheeling, W. Va., 9-21.
PAYCEN STOCK (E. S. Lawrence, mgr.): Ft. Scott, Kan., July 25-?.
READLICH STOCK (M. A. Francillon, mgr.): Houston, Tex., July 18-15.
SHERMAN STOCK: Columbia, Mo., June 20—indefinite.
TAYLOR STOCK (H. W. Taylor, mgr.): Steubenville, O., July 26-?, E. Liverpool 9-21.
TEMPEST DRAMATIC (J. L. Tempest, mgr.): Waddington, N. Y., Aug. 2-?.
WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Jefferson City, Mo., July 25-?.

WIKOFF-DREW STOCK (Will J. Wikoff and Carroll Drew, mgrs.): Ottumwa, Ia.—indefinite.
WILLIAMS STOCK (M. R. Williams, mgr.): Pontiac, Mich.—indefinite.
YANKEE DOODLE STOCK (Geo. Y. Galliday, mgr.): Ironwood, Mich., 2-7, Ashland, Wis., 9-21.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Toledo, O., July 4—indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., July 7—indefinite.
BIJOU MUSICAL COMEDY: Memphis, Tenn., June 21—indefinite.
BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.
BROKEN IDOL (B. C. Whitney, mgr.): New York city Aug. 16—indefinite.
BURGOMASTER (Wm. P. Cullen, mgr.): Chicago, Ill., 1-14.
CANDY SHOP (Chas. B. Dillingham, mgr.): Chicago, Ill., June 14—indefinite.
CHESTER COMIC OPERA (T. M. Martin, mgr.): Cincinnati, O.—indefinite.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Long Beach, Cal., July 6-Sept. 27.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): New York city April 10-Aug. 14.
EUCLID AVENUE GARDEN (William J. Wilson, mgr.): Cleveland, O., June 28—indefinite.
FLORIST SHOP (Henry W. Savage, mgr.): Atlantic City, N. J., 2-7, New York city 9—indefinite.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): New York city June 14—indefinite.
GIRL QUESTION (H. H. Frazee, prop.): Madison, Wis., 15.
GORMAN'S, J. W., MUSICAL COMEDY: Worcester, Mass.—indefinite.
HARTMAN, FERRIS: Seattle, Wash., June 6—indefinite.
IMPERIAL MUSICAL COMEDY: Portland, Ore., June 7—indefinite.
INTERNATIONAL GRAND OPERA (Frank M. Norcross, mgr.): San Francisco, Cal., June 14-July 31, Los Angeles Aug. 1—indefinite.
KANE COMIC OPERA (Robert Kane, mgr.): Holyoke, Mass., June 5-Aug. 28.
KNIGHT FOR A DAY (H. H. Frazee, prop.): Madison, Wis., 8, Stillwater, Minn., 9, St. Cloud 10, Grand Forks, N. D., 11, Winnipeg, Man., 12-14.
LESLIE OPERA (Ed Blair, mgr.): Bayonne, N. J.—indefinite.
LINCOLN PARK OPERA (C. L. Robinson, mgr.): New Bedford, Mass., June 28—indefinite.
MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., 26-Sept. 11.
MANHATTAN OPERA (Robt. H. Kane, mgr.): Worcester, Mass., May 30—indefinite.
MATINEE GIRL (J. C. Jackson, mgr.): Denison, Tex., 1-7, Oklahoma City, Okla., 8-14.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 22—indefinite.
MOROSCO MUSICAL STOCK: Los Angeles, Cal., July 4—indefinite.
MOTOR GIRL (Frank Hennessy, mgr.): New York city June 15—indefinite.
MOULAN, FRANK: St. Louis, Mo., July 19-7.
OLYMPIC OPERA (Edward Seamon, mgr.): New Orleans, La.—indefinite.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Aug. 9—indefinite.
RICE AND CADY MUSICAL COMEDY (D. E. Russell, mgr.): St. Louis, Mo.—indefinite.
ROBINSON OPERA (C. L. Robinson, mgr.): Montreal, P. Q., May 17—indefinite.
RORICK'S GLEN (Herbert Salinger, mgr.): Elmira, N. Y., May 24—indefinite.
SANS SOUCI PARK: Chicago, Ill., June 20—indefinite.
SMART SET (Barton-Wiswell and Nolan and Co.): Norfolk, Va., 9, Danville 10, Winston-Salem, N. C., 11, Asheville 12, Greenville, S. C., 13, Spartanburg 14.
TIME, THE PLACE AND THE GIRL (H. H. Frazee, prop.): Grand Forks, N. D., 8, Winnipeg, Man., 4-7, Fargo, N. D., 9, Valley City 10, Jamestown 11, Dickinson 12, Miles City, Mont., 13, Billings 14, Big Timber 15.
WILLS' MUSICAL COMEDY (John B. Wills, mgr.): Charlotte, N. C., July 26-21.
ZINN'S MUSICAL COMEDY: Chicago, Ill.—indefinite.

MINSTRELS.

ALABAMA WARBLERS (M. H. Taylor, mgr.): Daysland, Alberta, Can., 3, Millet 4, Leduc 5, Strathcona 6, Edmonton 7.
COHAN AND HARRIS: Saratoga Springs, N. Y., 3, 4, Atlantic City, N. J., 9-14.
FOXE'S, ROY E.: Farmington, N. Mex., 2-4, Silverton, Col., 5-7.
GEORGIA TROUBADOUR (Wm. McCabe, mgr.): Greenland, Mich., 2, Rockland 3, Ontonagon 4, Sidnaw 5, Kenton 6, Trout Creek 7, 8, Ewen 9, 10, Bergland 11, 12, Wakefield 13, Iron Belt, Wis., 14, Bessemer, Mich. 15.

BURLESQUE.

COZY CORNER GIRLS: Pittsburgh, 9-14.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Chicago, Ill., 1-21.
GAYETY STOCK: Philadelphia, Pa.—indefinite.
STAR SHOW GIRLS: Chicago, 1-7.
WASHINGTON SOCIETY GIRLS: Chicago, Ill., 9-14.
WILLIAMS' IMPERIALS: Pittsburgh, July 31-7.

BANDS.

ANTINARELLI'S ITALIAN: Luna Park, Cleveland, O., June 20—indefinite.
BALLMANN: Bismarck Garden, Chicago, Ill.—indefinite.
BANDA NAPOLI (Giulio E. Capone, director): Crescent Park, Providence, R. I.—indefinite.
BANDA ROMA: Dreamland, Coney Island, N. Y.—indefinite.
BRADLEY AND NOES: Texarkana, Tex., July 26-7.
BRANDMAN'S: Lakewood Park, Charleston, S. C., 10-Sept. 15.
BRITISH GUARDS (Thos. Brady, mgr.): Manhattan Beach, N. Y., June 19—indefinite.
BROOKLYN MARINE: Brighton Beach, Coney Island—indefinite.
BUTLER, HELEN MAY, LADIES' BAND: Wahoo, Neb., Aug. 1-7, Ft. Morgan, Colo., 8-14.
CAVALLO'S: Highlands, St. Louis, Mo.—indefinite.
CHAMBERLAIN'S: Maysville Park, Shamokin, Pa.—indefinite.
CHICAGO LADIES' ORCHESTRA: Des Moines, Ia.—indefinite.
CHICAGO PHILHARMONIC ORCHESTRA (Chevalier Emanuel, conductor): Ravinia Park, Chicago, Ill., June 19—indefinite.
CONWAY, PATRICK: Riverview, Chicago, Ill.—indefinite.
CREATORE (Ed S. Guzman, mgr.): White City, Chicago, Ill., May 15—indefinite.
D'URBANO, Luna Park, Chicago, Ill., May 17—indefinite.
ELLERY (Channy Ellery, mgr.): Boise, Ida., 5-14.
FAY'S AMERICAN; Vanity Fair, Providence, R. I.—indefinite.
FERULLO'S (Francesco Ferullo, conductor): Coliseum, Chicago, Ill., June 14—indefinite.
GATTI'S: Brandywine Park, Wilmington, Del.—indefinite.
GREGG'S IMPERIAL: Fontaine Ferry, Louisville, Ky.—indefinite.
HATCH'S: Luna Park, Hartford, Conn.—indefinite.
HENRY'S, T. FRED: Ingersoll Park, Des Moines, Ia.—indefinite.
HERBERT, VICTOR: Willow Grove Park, Philadelphia, Pa., July 11-14.
LADIES' PREMIER ORCHESTRA (C. Putnam, mgr.): Orchard Beach, Me., 1-31.
LEMLEIN'S, PHIL: Luna Park, Coney Island, N. Y.—indefinite.
LIBERATI: Spokane, Wash., 7-8.
MACAGILLIOS: Cleveland Beach Park, Cleveland, O., June 10—indefinite.
MARTORANA'S MILITARY: Washington Park, Philadelphia, Pa., May 22—indefinite.
MAYER'S MILITARY: Pabst Park, Milwaukee, Wis.—indefinite.
NATILLEO: Delmar, St. Louis, Mo., May 1—Sept. 4.
NAVASSAR LADIES' ORCHESTRA: Electric Park, Kansas City, Mo., July 26-7.
PHILHARMONIC ORCHESTRA (Chevalier Emanuel, mgr.): Ravinia Park, Chicago, Ill.—indefinite.
PHILIPPINI, DON: Sans Souci, Chicago, Ill.—indefinite.
PRYOR'S ARTHUR: Asbury Park, N. J., June 27-Sept. 18.
ROUNDS' LADIES' ORCHESTRA (H. O. Rounds, mgr.): Paris, Ill., 2-5, Hannibal, Mo., 6-7.
ROYAL ARTILLERY (Jos De Vito, mgr.): Riverview Park, Baltimore, Md.—indefinite.
STRESLIN, WILLIAM: Bayonne Park, Bayonne, N. J.—indefinite.
TEEL'S: Wonderland, Boston, Mass.—indefinite.
THAVIN: Zoo, Cincinnati, O.—indefinite.
TOSSO'S, EMILE: West End, New Orleans, La.—indefinite.
WEBER'S: Woodside Park, Philadelphia, Pa., July 17-14.
WEEVER'S MILITARY: Luna Park, Washington, D. C.—indefinite.
YESSELLO, MARCO: Electric Park, Kansas City, Mo.—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Kalamazoo, Mich., 2, Grand Rapids 3, Battle Creek 4, Lansing 5, Flint 6, Saginaw 7.
BOSTOCK'S ANIMALS: Coney Island, N. Y.—indefinite.
BUCKSKIN BEN'S WILD WEST: Anderson, Ind., 1-7.
BUFFALO BILL AND PAWNEE BILL: Champaign, Ill., 3, Mattoon 4, Springfield 5, Jacksonville 6.
CALIFORNIA FRANK'S ALL STAR WILD WEST: Philadelphia, Pa.—indefinite.
LAMBRIGGER'S WILD ANIMALS: Peru, Ind., 9-14.
McKINNEY, BLANCHE, WILD WEST: Pittsburgh, Pa., July 3-Aug. 14.
101 RANCH WILD WEST (Miller Bros., mgrs.): Syracuse, N. Y., 3, Newark, N. J., 4, Albion, N. Y., 5, Lockport 6, Niagara Falls 7.
RINGLING BROTHERS: Cheyenne, Wyo., 2, Butte, Mont., 6, Spokane, Wash., 9.

MISCELLANEOUS.

RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—indefinite.

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Correspondence

ARIZONA.

PHOENIX.—THE GRAND (Henry Meyers, mgr.): Vanity Isle July 19, 20; excellent co., to S. R. O. The Spooners 21, 22, pleased capacity houses. The Man Behind 26-28. Gay New York 29-1.

ARKANSAS.

FORT SMITH.—ELECTRIC PARK AUDITORIUM (R. J. Mack, mgr.): The Cameron Opera co. 1-7, followed by Renfrow's Pathfinders, Payton Sisters, Albert Taylor, and the Hickman-Bessey co.——ITEMS: The Auditorium will be under the management of R. J. Mack for the remainder of the season. Mr. Mack was connected with the Tolson Stock co., which disbanded in this city last week.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (C. P. Hall, mgr.): Polly of the Circus July 22-24; fine production to good attendance. The Metropolitan Opera co. 25-27.——THE LIBERTY (H. W. Bishop, mgr.): Bishop's Players presented The Squaw Man 19-25; great show to packed houses. The Man on the Box 26-1.——THE BROADWAY (Guy C. Smith, mgr.): Smith's Stock co. in Monte Cristo 19-25; performance and attendance satisfactory. Leander Stevens had the principal role and Maurice Stewart appeared as Caderousse in place of Jack Bennett, who was unable to appear. Mr. Stewart's appearance was the signal for prolonged applause from the audience, which appreciated the fact that he had not had even five minutes in which to prepare for the part. He had good support by Miss Cooper as Mercedes, Al. T. Hallett as Nortier, Roy Cennent as Al T. Dickinson. Mr. Stewart gave a good account of himself and continued during the balance of the week.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): Ward and West's A Pair of Pinks July 21; poor co. and house. Moving pictures and illustrated songs 22, 23 pleased fair houses. Belcher and Wright in The Lady and the Liar 24; fair co.; poor house.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): The Hunter-Bradford Players closed their regular season July 24 in a blaze of glory, the week's attendance breaking all records during the five successful seasons they have put in here. It is pleasing news that Messrs. Hunter, Bradford, and Reid have signed a contract with Manager Parsons for five more seasons. Week of 26 the co. presented a new play, by Emily Janvrin Ellsworth, entitled Love or Liberty, which was well received, and at the hands of this excellent co. all the strong points were forcibly interpreted. The drama is picturesque and romantic, dealing with the Arnold-Andre conspiracy during the American Revolution, making an interesting story, framed in gorgeous stage pictures.——ITEMS: It has been definitely settled that the Hartford next season will become a Shubert theatre. This, with the house in New Haven, will give them a convenient break of three nights each between New York and Boston.—All the K. and E., Independents, and, likely, the Liebler attractions will appear at Parsons'. A. DUMONT.

WATERBURY.—THE JACQUES (D. L. McNamara, mgr.): H. B. Durant's new political drama, The Ruling Power, was produced for the first time by the Poli Stock co. July 26-1. The co. includes Louis Leon Hall, Frances Nordstrom, Willard Dashiell, Hal Clarendon, Edith Bowers, and Amanda Wellington; good sized audiences.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; S. J. Breen, res. mgr.): The House of a Thousand Candles July 26-31, was the play chosen to introduce Mabel Montgomery, who succeeded Alice Fleming as the stock co.'s leading woman. Miss Montgomery was well received and her work, as well as that of the other members, was pleasing and successful. Clyde Fitch's Lover's Lane 2-7.

FLORIDA.

JACKSONVILLE.—DUVAL (W. J. Walker, mgr.): Dark for balance of Summer.——DIXIE (J. H. Bugbee, mgr.): Opened 1 with vaudeville.——PAIGE THEATRE (Charles Ritchie, mgr.): Mabel Paige and stock co. in Around the World in Eighty Days July 19-24 to S. R. O. and conceded to be best work seen here for long time. Shangraun 26-31 by same co.——MAJESTIC (A. H. Hoyt, mgr.): Vaudeville to excellent business; increasing nightly under good management of Mr. Hoyt.——PHOENIX: Vaudeville to good business.

IDAHO.

BOISE CITY.—NEW PINNEY THEATRE (James A. Pinney, owner; Walter Mendenhall, mgr.): The Eckhardt Stock co. presented The Captain and the Lady July 19-26; good production and well staged; Josephine Deffry, Oliver J. Eckhardt, Rupert Drum, and Whit Brandon are particularly pleasing, but attendance was light; other members of the co. were Georgia Nichols and Joseph E. Nevac. The Masked Ball, by same co. 27-31, closed their engagement.——ORPHEUM (Jim Hawley, mgr.): On the Hills of Idaho 19-26 to fair business; the co. included Frances Scarth, James C. Wright, J. J. Owenby, Jim Hawley, Laura Kelly, Robert White, M. L. Hogan, and Arthur Matthews.

ILLINOIS.

JOLIET.—THE JOLIET will open July 28 with The Honeymoon Trail.——THE GRAND opens about 30.

GREENUP.—EWART THEATRE (A. W. Button, mgr.): Reynolds Stock co. July 19-26; repertoire of standard plays; pleased big business; will play return date Aug. 31-Sept. 5. Cole Younger 27. Bookings for coming season: Richards and Pringle's Minstrels, Reynolds Stock co., Royal Chef, Miss Hursey from Jersey, Daniel Boone, Meadowbrook Farm, Tempest and Sunshine, Girl from U. S. A., My Boy Jack, The Time, the Place and the Girl, Al. Martin's U. T. C., and The Cow Puncher. Harmount's U. T. C. (under canvas) 24 to capacity business.

INDIANA.

MICHIGAN CITY.—THE GRAND: Opened with Richard and Pringle's Georgia Minstrels 1. The bookings for this season include The Gentleman from Mississippi, The Prince of Tonight, The Traveling Salesman, The Alaskan, The Blue Mouse, The Candy Shop, The Third Degree, American Idea, and The Climax.

EVANSVILLE.—MAJESTIC (Edward Raymond, mgr.): The theatre opened again with a stock co. July 26-31, in Off to the Front.

IOWA.

DES MOINES.—AUDITORIUM: L. E. Belymer in a telegram stated that while at Kansas City he received word from the Shuberts that they would spend $20,000 in remodeling this theatre and will have all complete for opening on Sept. 19, with Jefferson De Angelis in The Beauty Spot and thereafter for thirty-two weeks there will not be a dark night. It is reported that the New York Hippodrome attractions will all be seen here, including The Battle in the Sky, one of the largest spectacular plays ever produced.

EAGLE GROVE.—ARMORY OPERA HOUSE (W. F. Insel, mgr.): The Myrtle Vinton co. opened July 12 to good business in For Her Brother's Sake; the roster this season includes Myrtle Vinton, Vivian Bulmer, Florence Laurel Hart, May Buckley, H. P. Bulmer, D. W. James, Rex Wilson, Francis La Cour, Harry Colgrove, Ed. Stogdill. William C. Buckley has charge of the advance.

DUBUQUE.—GRAND (William L. Bradley, mgr.): Dark July 26-31.

MAINE.

CAMDEN.—OPERA HOUSE (Tom Hunt, mgr.): Gladys Klark co. July 26-28; good co. and business; Miss Klark great favorite; George Hyde, impersonating Harry Lawler, extra fine. Klark-Urban 5-7.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Klark-Urban co. 2-4.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Julius Cahn, lessee and mgr.; George S. Wiley, res. mgr.): The regular season will open 12-14 with Billy the Kid as the attraction. George S. Wiley, who was most successful as manager last season, will again direct the business affairs. A fine list of bookings is promised for the coming season, and a few improvements have been made in the theatre.——ITEMS: W. A. Dillon arrived home from Springfield, O., July 19.—Manager W. F. Mason and "Chick" Welch, of this city, have been engaged for Brewster's Millions, opening in September.—John W. Sherman has returned to New York after a few days at Tiverton, R. I.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, mgr.): The Keith Stock co. opened a week's engagement 2 in My Jim. Perennial engagement of As Told in the Hills 13. Tempest and Sunshine is due 19. The Cow Puncher 26. The Girl from the United States 30. Porter J. White's Faust Sept. 2.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): The Gay Matinee Girl opened July 26 to good business for the first half of the week, and followed by The Trolley Party 29-31. A Japanese Honeymoon and A Family Affair 2-7.

MICHIGAN.

ALPENA.—TEMPLE THEATRE (W. B. Robinson, mgr.): William P. Cullen's production of The Burgomaster delighted big house; Euphemie Lockhart as Willie Van Astobilt made a decided hit July 23; Miss Graupre also pleased. Edmond Moore in The Tiger and the Lamb 13; this will be Mr. Moore's third appearance here within the year; his popularity always insures a full house.——MALTZ OPERA HOUSE (Steele and Denison, mgrs.): Dark 26-31.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan, mgr.): The Burgomaster July 20, 21, pleased capacity. Attractions to come are Three Twins 17, Royal Slave 19, Saul of Tarsus 23, and William Owen 28.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble, lessees and mgrs.): Dark. Williams Stock co. 26-31.

MISSOURI.

LEXINGTON.—Campbell and Warder, mgrs. of the Airdome and the Princess, will close the Airdome at the end of the Summer season and operate the Princess exclusively; these two houses have been and are playing to big business. Gamin and Wysong, managers of the Evening Star, report satisfactory business and will continue to run the same house this Fall. These houses are using the licensed film service.

ST. JOSEPH.—CASINO: The Detroit Opera co. presented Chimes of Normandy July 18-24, which was well received by good business; Leonia Hinermann had the principal part. The Royal Chief 25-31.

JEFFERSON CITY.—THE JEFFERSON: Opens Sept. 13, under management of Richard Asel. C. A. Moore has leased the Lohman Opera House and will play popular priced attractions, opening Sept. 10.

MONTANA.

HELENA.—HELENA THEATRE (George Miner, mgr.): Jack Straw, by John Drew's co. July 12 delighted a large audience. Mrs. Fiske in Salvation Nell 23; played to good business. Girl from Rector's 24; fair business. Marie Doro in The Morals of Marcus 29. The Time, the Place and the Girl 19.

MISSOULA.—HARNOIS' THEATRE (C. A. Harnois, mgr.): Mrs. Fiske in Salvation Nell delighted the largest audience of the season. S. R. O. sign out early. Performance began at ten o'clock on account of belated scenery. Girl from Rector's 27. Marie Doro in The Morals of Marcus 28.

BUTTE.—BROADWAY THEATRE (James K. Heslet, mgr.): The event of the season, with house sold out solid, was Mrs. Fiske in Salvation Nell July 24. The Girl from Rector's 25, 26.——FAMILY THEATRE: Closed.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): St. Elmo July 18-23; good play to capacity houses. Thelma 24-26. The Defaulter 27-29.

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NEVADA.

RENO.—OPERA HOUSE: Under Two Flags, by local amateur talent, was successfully produced July 19; Margaret Illington was the coach.

NEW JERSEY.

ATLANTIC CITY.—NIXON APOLLO (Fred E. Moore, mgr.): The Climax July 26-31;

excellent cast and good business. Henry W. Savage presented The Florist Shop 2-7. The co. will include Nina Morris, Louisa Drew, Marion Lorne, Lionel Walsh, Richard Sterling, Adelaide Orton, Toval Smith, C. A. Chandos, C. Heckinger, John Hines, Richard F. Freeman, Anne L. Bates, Charles J. Ball, John Thomas, Levis E. Taber, Nellie Roland, Dorothy Parker, Gabrielle Bacot, and Georgiana Wilson.——SAVOY (Harry Brown, mgr.): John Mason in The Witching Hour 26-31, to good business.

RED BANK.—FRICK LYCEUM THEATRE (Fred Frick, mgr.): July 21, Paid in Full; a fine performance to a big house. Sara Perry, Louis Morell, Ned Finley, Charles Regil, Rose Snyder, Catherine Tallman, and Allen Attell, comprising the cast, all made personal hits. The Gay Hussars 26, to S. R. O. Anna Musert, Bobby North, Murial Perry were exceptionally fine in their respective roles. The Climax 27, with Herbert Wilkie, Chester Barnet, John Sinclair, and Sada Weartheim gave an excellent performance to a large house. Graustark 11. McFadden's Flats 18.

BURLINGTON.—AUDITORIUM (James W. Lanning, owner; Charles M. Lanning, mgr.): This house will open the latter part of August. ——ITEMS: Manager Lanning was hastily summoned up State July 21 on account of the sudden and serious illness of his brother, William Lanning, of Newark.—Joseph R. Cheesman, of the Auditorium stage crew, was elected commander of the newly organized Camp of Sons of Veterans 22.

NEW YORK.

ELMIRA.—RORICK'S (Herbert Salinger, mgr.): One of the most popular and finished offerings of the opera season was the Manhattan Opera co.'s production of The Fortune Teller July 26-31; large business; in the double role of Musette and Irma Rene Dietrich scored a distinct triumph and she was never heard to better advantage; Arthur Wooley made a big personal hit as Boris, and his clever comedy was a conspicuous factor in the week's success; Herbert Salinger was a humorous Fresco, Horace Wright a dashing and tuneful Captain Ladislas, Edward Beck a splendid Sandor, and Almon Knowles an adequate Count Berezowski; Florence Courtney had in Mlle. Pompon her best part of the season and won much favor, and Marie Horgan was happily cast as Vaninka; Fred H. Quinn as General Korbey, Lawrence Farquhar as the Jeweler, Maude Cannar as Rafael, Veva De Ford as Wanda, Beula Montrose as Jan, Masie Halpin as Etelka, and Hazel Kingdon as Vera rounded out a cast of exceptional excellence; the chorus work was good and the orchestral direction of C. Guarro most competent. Falka 2-7.——LYCEUM (Reis Circuit Co., mgrs.; Lee Norton, bus.-mgr.): Three Twins 11. Primrose Minstrels 12.——ITEMS: July 28 was Arthur Wooley day at Rorick's, signed photographs of the popular comedian being distributed as souvenirs and special numbers by Mr. Wooley adding to the occasion.—Charles Van Dyne, until recently manager of Rorick's, assumed the management of Whalom Park, Fitchburg, Mass., 26.—A. R. Basford will put out a new play, Erick Erickson, next season. J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (Sam S. and Lee Shubert, lessees; F. Ray Comstock, mgr.): The Mortimer Snow Stock co. concluded a highly prosperous Summer season of eleven weeks July 31. For the final week The Man from Mexico was given in a most satisfactory manner. All the old favorites were admirably cast, and the performance was fully up to the high standard maintained by the co. throughout their engagement. This theatre will now be closed for several weeks, during which time many marked improvements and alterations will be made before opening the regular season in September.——ITEM: F. F. Proctor, Jr., was in Albany 29.

GEORGE W. HERRICK.

SYRACUSE.—THE WIETING'S opening attraction will be The Love Cure about 16. N. C. Mirick, for the past two seasons manager of the Majestic, Utica, N. Y., will manage the house of the same name at Harrisburg, Pa., next season. E. A. BRIDGMAN.

BINGHAMTON.—ARMORY THEATRE (E. M. Hart, mgr.): Armory Theatre Stock co. (Harry McCormack, mgr.): Under Two Flags, from Ouida's well-known novel, was presented here July 26-31 to good business; the play is one that demands a good deal of the actors to make it wholly impressive; Cigarette is probably the only one of the characters who entirely won the sympathy of the audience; the brave little "soldier of France" has something about her that catches every time; the part was taken by Margie Dow, who is easily the star of the cast, and did some admirable work, being well seconded by Mildred Johnson as Venetia, Princess Corona, and Willis Robarda as Colonel Chateauroy. Al. F. Devitt took the part of Bertie Cecil, who serves Under Two Flags; Bert Wallack that of Berkely Cecil, his brother, and of Captain Latour; James A. Bosbell of Lord Rockingham, and George Clenett of Rake, the Irish servant; Nanette Buchanan played Lady Guinevere, and Helen Rick Nora McShane. The co. completes its engagement here 31 and goes to Owego, N. Y., for a week. The various players have been well received here and will be welcomed when they return next season.

SARATOGA SPRINGS.—BROADWAY (A. G. Sherlock, lessee; Fred C. Mallery, mgr.): Joshua Simpkins July 24 pleased good audience. Helen Grayce opened with When Knighthood Was in Flower to a S. R. O. house. In the Palace of the King, Thelma (at matinee), and The Little Minister (evening) to large audiences 26-31; it is the best organization that has visited us in years. The Christian, The Pit, In the Bishop's Carriage, Moving pictures and Eddie Leonard's Minstrels 2-4.

PALMYRA.—OPERA HOUSE (H. L. Averill, lessee and mgr.): The regular season opened July 31 with Graustark, and will be followed with the finest list of attractions that has ever been presented here. The local staff will be about the same as it has been for the past eight years, with the treasurer, W. J. Leach, in charge of the box office.——ITEM: During July there were very extensive repairs and improvements made. The entire building was rewired according to the latest electrical devices and every bit of wire will be through conduits. The stage lighting will be entirely new, also the lobbies. The contract for the work has been let to Fish and Horton, of Rochester. There will also be two new entrances to the gallery and balcony, and these will be entirely separate from the main entrances to the auditorium. New fire escapes will also be erected from the galleries.

NIAGARA FALLS. — INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Chicago Stock co. in The Missourians July 26-28. The Lost Trail 29-31; played to full houses; two performances daily.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): July 26-31, dark.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Empire Stock co. in Mrs. Temple's Telegram July 26-31; business fair. Earl Burgess Stock co. 2-7.

OHIO.

ZANESVILLE.—There is noticeable a decided activity in theatricals here, and the Weller and Orpheum theatres will be running by the latter part of August. Numerous changes have been made at both houses. There is a possibility that the Schultz Theatre, which had a disastrous season of vaudeville early last season, will be opened to stock con., as prominent local parties are back of the movement. Manager Seavelle, of the Weller Theatre, has outlined an entirely different policy for the Winter. He will eliminate from the list of bookings the timeworn melodramas and secure as many musical comedies as possible, playing at reasonable prices. The new manager of the Orpheum Theatre has not been announced by Sun and Murray, the lessees.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Estelle Allen and co. July 26-31 in The Gambler, The Princess of Patches, The American Beauty, The Gold King, Ten Nights in a Barroom, and New York by Night; among those who took parts, besides Miss Allen, were Marie Van, Marguerite Allen, Charlotte Wilkins, Austin O. Huhn, Alfred Allen, Frank Glendon, Wilton Farnum, and Sidney L. Mason; good presentations and houses all week.

PORTSMOUTH. — MILLBROOK CASINO (Arthur Berthelet, mgr.): Alabama July 26-31; this pretty Southern drama was nicely staged and well acted and drew the usual large crowds; a feature of the play was the Old Plantation Quartette, made up of local talent—Forest Gordon and Eugene Stewart and Roy Gordon and Charles Clark, of the Millbrook Stock co. Mr. Berthelet will present The Idler, a modern drama in four acts, 2-7.

DELAWARE. — CITY OPERA HOUSE (Wolff and King, mgrs.): July 19-24, dark. Minnelli Brothers' Repertoire co. (under canvas) opened in An American Girl, and played The Heart of a Hero, The Blacksmith's Daughter, Because She Loved Him So, Sunshine and Shadows, A Modern Cinderella, and A Runaway Match to S. R. O. 19-24. This city is the home of the proprietors and also the star, Mina Minnelli.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Partello Stock co. continued to draw large crowds and pleased in The Singing Girl, Polly Primrose, and Under Two Flags July 26-31.

XENIA.—OPERA HOUSE (C. L. McClellan, mgr.): Dark July 26-31.

OREGON.

MEDFORD.—MEDFORD THEATRE (Chas. D. Hasselrigg, mgr.): Murray and Mack in A Night on Broadway July 28, to good business.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking, mgr.): The Boys of Co. B July 26-31 pleased; Marie Pettes, the new leading woman, as Eileen MacLean, was excellent and made a good impression; Robert Wayne as Toney Allen, John Rayold as C. Holbrook Allen, Olive G. Skinner as Madge Blake, Isabell Sherman as Florence Henderson merit special mention; the scenery and staging were good, and the singing of the Electric City Quartette fine. Facing the Music 2-7.——ITEMS: Romain Callender, a member of the co., was obliged to resign 24 on account of ill health.—Blanche Shirley, the leading woman, who in a short time made herself a prime favorite here, closed her engagement 24. She goes to join William A. Brady's No. 1 "Way Down East co.—Daniel Lawlor, who was with Wright Lorimer's The Shepherd King co. last season, has joined the Poli Stock co. at Scranton, Pa.—Marie Pettes, who joined the co. 26, is an old Poli player and bids fair to become a favorite.

WILLIAMSPORT.—VALLAMONT PAVILION (W. H. Amer, mgr.): Clara Turner co. July 22-24 in The Richest Girl in Town and Miss Jane and Her Teddy Bears 26-28 in Madame Du Barry to good sized and enthusiastic audiences; Miss Turner and Mr. Hammond are making many friends here; the co. is well balanced and plays nicely staged.

BROWNSVILLE. — GRAND OPERA HOUSE (Ray Rush, mgr.): My Uncle from Japan July 22-24. Pals 26-28, presented by the Rush Stock co.; excellent bills and standing houses; Willetta Dalroy, Helen Lenton, and Eleanor Kendall made hits.

POTTSVILLE.—THE FAMILY THEATRE for four years part of the Herszer-Knoblauch

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Circuit will this year be under the joint management of Slater and Neal, with Lloyd Neal the active head of the firm.

COBRY.—The Ferdinand Graham Stock co. (under canvas) opened July 26-31 to fair business. The plays booked for the week are Down on the Farm, The Factory Girl, Convict and Girl, and Dr. Jekyll and Mr. Hyde.

SOUTH CAROLINA.

NEWBERRY.—CITY OPERA HOUSE: Closed with Citadel Minstrels July 6; fair, to good business; house will remain dark until middle of September.

SOUTH DAKOTA.

SIOUX FALLS.—THE NEW THEATRE (Maurice W. Jenks, mgr.): Dark July 19-24.

TENNESSEE.

KNOXVILLE.—BIJOU (Fred Martin, mgr.): The Fred Wayne Musical co. July 26-31 presented The Girl, the Governor and the Wise Guy and The Money Maker.—THE PARK: Opened with Jewell-Kelley Stock co. to fair business 26-31.

CHATTANOOGA.—LYRIC THEATRE: Closed July 24 and will be thoroughly remodeled before reopening in September.

TEXAS.

MARSHALL.—THE GRAND (W. M. Shlyer, mgr.): That Stock co. in repertoire July 26-31.

EL PASO.—THE COLUMBIA: Opened with A Country Girl July 24; followed by The Love of a Thief 25.—ITEM: Helen Dale, who was secured as leading woman for this co., was taken sick and returned to her home in Galesburg, Ill.

WEST VIRGINIA.

GRAFTON.—BRINKMAN OPERA HOUSE (George Brinkman, mgr.): Dark July 18-24.—GRAND (Addis Phillips and Jones, mgrs.): Vaudeville and moving pictures to S. R. O. at each performance 26-31.

WHEELING.—COURT (E. L. Moore, mgr.): Gentlemen and Bachelder Stock co. gave The Little Gray Lady July 26-31 to splendid business. For Fair Virginia next.

GRAFTON.—OPERA HOUSE (George Brinkman, jr., mgr.): Undergoing extensive repairs and improvements and will reopen in September.

WISCONSIN.

RHINELANDER.—GRAND OPERA HOUSE (Hanson and Taylor, mgrs.): Cunning, the jail breaker, in Mirth, Magic, Mystery, July 26-30; feats astounding and audiences nonplussed; performance eclipsed any of the sort (ever presented here; packed houses; pleased.—BIJOU: Dark 26-30.

RACINE.—THEATRE (Central States Theatre Co., owners): W. H. Armstrong, mgr.): Season opened 1 with Powell and Cohen Musical Comedy co. in an eight nights' engagement.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Leo Wise, mgr.): Page Stock co. in The Circus Girl July 26-31 pleased nice business; co. closes here Saturday night and includes Frank Sylvester, James A. Bliss, Robert Cain, Alfred Hudson, Louise Reed, Lois Francis Clark, Carroll McComas, Mabel Rowland and Ruth Langdon.

CANADA.

ST. JOHN'S, NEWFOUNDLAND.—T. A. HALL (T. J. Ralls, mgr.): William Dicks, singing and dancing comedian; Marks and Young, dancers; Miss Newington, song illustrator, and motion pictures July 26-31; to good business.—NICKEL (J. P. Kiely, mgr.): The Devil was the feature this week and opened with it to a record breaking house.—STAR (J. Burke, mgr.): Harrison, Moffat and co. in Jack's Return 26-28; excellent business; pleased. Same co. in Mistaken Identity balance of week to good attendance.—ITEMS: Wonderland and Circuit theatres are dark this week and are being used for rehearsal purposes by amateur (troupes. The Private Secretary, Woodbarrow Farm and Tattered Lives will be produced during the latter part of this month and the opening week in September.

WINNIPEG, MAN.—WALKER THEATRE: Mrs. Fiske in Salvation Nell July 27, 28.

ARENA.

While en route from Kennewick to Prosser, Wash., on July 20, one of the monkeys owned by the Gentry Brothers escaped from a cage and started off through the sagebrush desert. The animal was missed as soon as the unloading was started, and immediately an offer of $50 reward was offered. This was afterward increased to $100. Officials of the Northern Pacific Railway Company furnished an engine and caboose, and under the direction of W. W. Chester the party went down the track. They crossed the monkey and then returned with hearts beating through the brush. After beating for three miles the animal was found, surrounded and captured and returned to the show.

Racine, Wis., is well papered for the Sells-Floto Circus, which is due here Aug. 3.

Barnum and Bailey gave two big performances at Fort Dodge, Ia., July 20, and pleased immense crowds. Gentry Brothers' date for their Dog and Pony Show is cancelled. Patterson's Cabaret company is billed for Aug. 16.

Barnum and Bailey's Advertising Car No. 3 was at Elgin, Ill., July 24 with the following roster: Jake Henninger, car manager; Frank Campbell, boss billposter, and Jerry Benarne, his assistant; George Battis, boss lithographer, and John Billington, his assistant; James Dee, boss lamplighter; M. Weiner, and Charles Holmes, assistants; Harry Pretag, programmer; Tom Wendell, steward; Tenor, mascot dog. Ross Walter, Clifford Guy, George Sternberg, James Gerlach, Charles Ellis, Martin Mulligan, Howard Retenat, Harry Barshonser, Mike Conners, Patrick Lonigan, Charles Geiger, billposters. All the boys are members of the I. A. of B. P. of America. John Leister, of Aurora, visited the boys at Elgin. George Battis, of the car, on completion securing the Fond du Lac billposting plant, and wishes to be remembered to all his friends.

John Watson, an employee of 101 Ranch Wild West Show, dropped dead in the D. and H. freight yard, Saratoga Springs, N. Y., night of July 22, while the show was loading up for their next stand. He was a native of Newcastle, Wyo., about forty-five years old, and had been employed as a canvas man. He had been engaged in circus work for the past eight or nine years, during which time he has been connected with several of the big shows. O. W. Dowd, attorney for the Miller Brothers, purchased a plot in Greenridge Cemetery, where the remains were interred.

Miller Brothers' 101 Ranch Wild West Show July 22 was held up by the railroad and did not reach Saratoga Springs, N. Y., until afternoon. Parade was given at 4 o'clock and first show about 5 p. m. Evening performance at 8.30. Had tent full at both entertainments and everybody pleased.

The Hagenbeck and Wallace circus gave good show and street parade at Boise City, Idaho, July 21.

The Jonnie J. Jones Carnival company showed to good business and pleased at Du Bois, Penn., July 19-24.

Ringling Brothers' circus gave two performances at Englewood, Colo., a suburb of Denver, July 20, as they failed to get license to appear within the city limits.

LETTER LIST.

Members of the profession are invited to use THE MIRROR *post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.*

WOMEN.

Arnold, Nonnie, Mabelle Adams, Ardis Allworth, Isabell O'M. Ashley.

Baxter, Alice M., Pauline J. Berkeley, Mrs. St. John Brenon, Mrs. G. M. Beldon, Eleanor Barry, Amelia Barleon, Marie Bryan, Mlle. Bonita, Jessie Busley, Florence Barker, Edith Buell, Mildred E. Barry, Alice L. Beebe, Mrs. Barney Bernard, Teresa Baldwin, Lill Burroughs, Alice Bryan, Mary Boland, Jessie Brink, Josephine Bartlett, Beatrice Bertram, Miss A. M. Bryan, Elizabeth Bricee, Edith Bradford, Leonora Bradley, Marie Bryan, Carrie Bowman, Madaline Besley, Ruby R. Brooks, Ruby Bridges, Bessie Bruce, Mazie Beban.

Carthew, Lillian, Maude Cleveland, Lizzie H. Collier, Florence Craig, Catherine Cameron, Gertie Carlisle, Dorothy Chester, Mrs. C. A. Clifton, Mrs. C. Csarra, Mrs. W. H. Carter, Zaira Curzon, Eloise M. Clement, Gertrude Clemons, Maud Clarke, Chas Carew, Frances Cera, Dixie Compton, Nell V. Claire.

Dean, Manda, May Davis, Florence Davis, Sarah Dwyer, Dollie Davis, Lillian Day, Margery Dow, Elsie de Tourney, Belle Dellenbaugh, Dorothy Donnelly, Elizabeth Darewith, Blanche Dean, Berta M. Davey, Gertrude Dalton, Louise De Foggi, Miss J. F. Dawson, Eveleen Dunmore, Elsie J. Delmar, Dorothy Daley.

Elliott, Maud, Marie Ellsworth, Frances Exarest.

Fisher, Clara, Wilhelma Francis, Mrs. W. C. Fields, Beth Franklyn, Brenda Fowler, Myrtle Fisher.

Gray, Alice, Georgia Gray, Laura Green, Marie Gower, Nedia Gage, Lisette Greatwood, Doris Goodwin, Evelyn Gratton, Eva Glase, Jane Gordon, Laura P. Greene, Gillette Sisters.

Heritage, Anna, Lois Hoffman, Beatrice Hereford, Florence Hayden, Irene Hobson, Mary Hall, Gretchen Hartmar, Louise C. Hale, Grace Hammond, Bertha Hers, Mary Hampton, Mrs. J. W. Howard, Etta Hart, Maud Boxford, Fleasir Hope, Ethel Hulme, Mary Haynes, Charlotte Henna, May B. Hurst.

Iverson, Agnes, Mrs.

Johnson, Minnie, Katherine Jameson.

Kean, Esther, Clare Keall, Paula Kean, Adelaide Keim, Mollie Kelly, Eileen Kearny, Daisy King.

Leapell, Grace, Lottie Le Clear, Marie Leon, Eleanor Lawson, Marian Langdon, Georgia Laurence, Emily Lytton, Irene Leroy, Lucille La Verne, Edna Luby, Bessie LeRoy, Nellie Lytton.

Miller, Isabelle, Ethel Morton, Alma Miller, Thekla Morton, Florence May, Norma Mitchell, Emma Mathews, Stella Mayhew, Diva Marolda, Nina Morris, Mabel Morton, Dorothy Morton, Anna P. Molloy, Blanche Martin, Devora May, Gertrude B. Morrell, Etta Mohr, Emilie McCormack.

Niven, Mabel, Ethel M. Nard, Marie Naskow.

Oakford, Leonora.

Preston, Leslie, Mrs. Arthur J. Price, Pauline Pauli.

Randolph, Louise, Nelle Roberts, Julia Reagan, Mrs. Leonard Rowe, Adele Roberts, Lilla Russell, Bedso Raymond, Ann Raymond, Emily Rigl, Lee Reponde, Margery Robinson, Katherine Rober, Lora Rogers, Mrs. Geo. Roberts, Nellie Ryan, Maude Rodney, Claudia Rogers, Peggie Reynolds, Reading Sisters.

Sayre, Frances, Blanche Scott, Felice Stuart, Agnes E. Smith, Mrs. Rich'd N. Saunders, Florence Smythe, Mirian Shelby, Pearl C. Seward, Helen M. Spaie, Grace Sherwood, Fritze Smith, Ethel Seymour.

Thurgate, Alice, Margie A. Taylor, Clara Thropp, Leona Thurber, Jane Tyrell, Dallas Tyler, Charlotte Thompson, Eva Taylor, Belle Travers, Ethel Trevor, Carolyn Tynan.

Vaughn, Frances, Miss M. Vaux, Mrs. A. H. Van Buren.

Wilmer, Winnie, Myrtle Wellington, Georgia Waldron, Evelyn Wielding, Gwergie Wilson, Jean Ward, Katherine Walsh, Josephine Whitfell, Elsie Wilhaine, Ida Winters, Annabelle Whitford, Edith Wylie, Affie Warner, Mabel Wright, Norma Wood.

MEN.

Armstrong, Will H., Fred G. Andrews, Edgar C. Ashley, Arthur Applin, H. D. Allen, Bentley, Wm., Gus Byron, Jack Bradley, Jas. A. Bowman, F. Owen Baxter, Harry Bell, O. H. Bundy, W. C. Bellows, Mr. Birkenwood, Hal Briggs, Tilestun Bruce, Dr. A. H. Brown, Edwin Brewster, Harry Breen, H. R. Buckley, Ralph Bingham, Alf. Bornemun, Earl Burgess, W. W. Blair, Daniel Bruce, Lawrence Beck, Harry C. Browne, G. C. H. Brown, Conrad Boiden, the Bact, Leo Beers, S. M. Berry, Tom Brown, Chas. Bevins, Brady & Grossman.

Cass, Maurice, Harry Cowan, Frank Campeau, Harry Carter, Jos. Charles, C. Elworth Cameron, J. H. Cohoe, Clarence E. Coldren, Wm. P. Cody, Jas. Cawley, Harry Carlton, Victor Colwell, Bartling Cushing, Jas. D. Clifton, W. B. Carr, Harold Castle, Jack J. Carmody, Jno. J. Conlon, Bernard Cavanaugh, Dexter R. Carter, Harry Cawley, W. C. Coughlin, Paul Conmore, A. T. Courtright, Clinton Courtney, H. Cooper Cliff, Coburn Players.

Day, C. Wilson, Stewart de Kraft, Ben S. Dillon, C. B. Dickey, "Oscar Dowsan telegram," Geo. F. De Vere, Paul Dawes, Chas. De Arnotage, Robt. Dronet, J. C. Drum, Fred Dampier, Jno. Daly, Jos. F. Duval, Arthur de Auront, Adam Deckray, De Main & Rochte.

Eaton, Elwyn, Arthur B. Evans.

French, Chas. K., P. C. Foy, Norman B. Field, Geo. Farren, Ed. S. Fuller, Rich'd Fields, Gerald Fitzgerald, H. H. Frazee, Sid Franklin, Geo. Fenburg, Louis B. Foley, Geo. O'Farrell, Wm. C. Foran.

Gould, Howard, Sydney C. Gibson, Jas. L. Guthre, Ernst Geyer, Louis A. Gilmore, D. Edward Gibbs, Walter F. Griffith, Jos. S. Gillow, W. F. Granger, Sully Grand, Chas. Grahs, Chas. Graf, Hal Godfrey, Carrl Gillen.

Hanson, Frederic B., Natty Hydes, Raymond Hubbell, Ben Higgins, Austin Huhn, Ross H. Harper, Robt. T. Harries, Eugene Herbert, A. Hurley, Jos. W. Herbert, L. J. Hall, Chas. Halton, Harrison Hunter, Thos. M. Hunter, Arthur Hull, Ed M. Hughes, H. S. Hadfield, Geo. B. Hunt, Mel Hunt.

Johnson, B. J., Will Judge, Willard Jarvis, Fred A. Johnson, Alf. E. James.

King, Jos. M., Joe Kane, Frank T. Kintzing, J. F. Kurky, Chas. Kent, Chas. C. Knapp, Jas. Kilday, Francis J. Kirk, Percy Kiey, Rex L. Kingdon, Harrison King, the Kingsleys.

Love, Richd. T., Louis La Valle, Harold La Caste, H. Lodor, Octave Lason, Wilfred Lucas, Oliver Labadie, Edward Le Baron, Macuto Lombardi, Natty Libby, Jules Linden, Thos. Lilley, Jerome Lawrence, Henry Lee, Joe Levitt, J. D. Lemagwell, Hal Lawrence, Fred'k A. La Duke, Jno. H. Lewis, Alb. Livingston, B. A. La Mar, C. L. Landry.

Morris, Sam C., Chas. B. Marvin, Clayton Mackiem, Dodson Mitchell, Robt. R. Mallory, Lloyd Moore, Bennett Matlock, Chas. H. Mallee, Lew Miller, T. H. Marable, T. R. Murray, Wm. L. Mecham, Joe. Mann, Lawrence Marston, Geo. W. Monroe, Jas. A. Marcus, C. G. Miller, W. Jeff Murphy, Stanley Mortimer, Tim Murphy, Wm. D. Miles, Monroe and Mack, Jas. B. Mackie, Augustin MacHugh, Jno. Mack, Wm. Macauley, Harry MacConnell, F. D. McEntee, Julius McVicker, H. R. McClain, McKee and Welch.

Nesendorff, Adolph, C. B. Neumann, Walter D. Nealand.

Ordway, Eugene, Neil O'Brien, Francis X. T. Owens, Fiske O'Hara.

Place, Desmond S., Harry Perkins, Benata Pezzati, Geo. Pelzer, Al Phillips, Arthur K. Pearson, Louis Powers, Richd. Pitman, Eugene M. Peters, Jas. F. Peck.

Quintard, C. A.

Ross, Fred G., Jack B. H. Rose, Clarence Rogerson, Jos. Redman, Theo. Rennie, J. C. Rockwell, Crouch H. Richards, Jno. R. Rogers, Geo. Robert, Jack Raynes, R. C. Roberts, M. B. Raymond, Arnold Reeves, Victor Royal, Edw. J. Rich, Dan'l R. Ryan, Ben Roth, Frank Rowan, Dave Reed.

Smith, Jerry, Jos. Santley, W. H. Sullivan, Al. Sherman, Douglas Stevenson, Campbell Stratton, Jno. Stapleton, Harry S. Sheldon, Ode Sheff, Le Roy E. Summer, Chas. F. Seaman, Geo. W. Spencer, A. Seammon, Chas. J. Schofield, Geo. Sylvester, W. R. Smith, Frank Sheridan, W. Barston Smith, Jack Stanley.

Tynan, Brandon, Louis Thomas, Alex. Thompson, T. L. Trexler, R. W. Tucker, Edward Temple, F. A. Thompson, Hallett Thompson.

Van Horn, Robt., Chas. E. Vandever, Chas. A. Van, Edward Van Sloan, Frank S. Vanloy.

Wilson, Eugene F., Wm. A. Whitecar, Eugene West, A. R. Wilber, Robt. Whittier, Earnest Wade, Geo. W. Ward, J. Irving Walte, Julius Wright.

Yorkey, Henry J., Gustave Yorke, Jas. Young, Jas. F. Young, W. C. Youngson.

REGISTERED MATTER.

Clara Paubet, Dorothy Dane, Harry S. Sheldon, Ernest Franconi, Sidney McCardy, F. A. Demegrest, Franklyn Whitman, M. J. Faust, Jas. Corte, Frank Rowan, Chas. Rowan.

VAUDEVILLE JOTTINGS.

Edmund Dean, lecturer for The Monitor and Merrimac exhibition at Luna Park, Coney Island, N. Y., married Margaret Ingshaw, pianist for the same production, on Mon., July 26.

Mabel Montgomery will enter vaudeville beginning Sept. 20 in Chicago, on the Orpheum circuit, playing to the Coast in the sketch "Chums," played heretofore by Eva Taylor. She will remain in Bridgeport, Conn., with the Poli Stock co. probably till its close.

Fred Cannaday of East Liverpool, O., will sing in vaudeville the coming season.

F. B. Kaick of The Imperial Curtain co., New York, will install new curtains and drops in the American and Lyric vaudeville theatres at East Liverpool, O.

Frank La Pearl of La Pearl and La Pearl was injured at East Liverpool, O., by falling from a trapeze one day last week.

Gene Hughes left last Wednesday, July 28, for a month's tour of the parks in Ohio. He will there lay off for one week and follow this with another month of park work through New England.

Michael Shea and family of Brooklyn, N. Y., are spending two months at Manhattan Isle, N. Y.

N. S. Carter and Mary H. Flanner have sold their little fifteen minute sketch, Bargain Day, to Hattie Delaro, who will use it in vaudeville this season.

Charles Forrester and his wife, Jane Courthope, are spending the Summer weeks at Baldwin, Long Island, where they lately purchased a new Summer home. Their new act is well backed up for next season commencing early in August.

Charles Burton, general musical director for Jesse Lasky's productions, has just completed a new treatise on "The Perfect Voice and How to Attain It." It is reported to be a sane and rational method of voice culture, entirely new and original in theme and scope. Mr. Burton is a noted musician and the book should be in demand.

Charles Lovenberg returned to Providence, R. I., from New York last week, where he has been making arrangements for the coming vaudeville season at Keith's.

A new vaudeville theatre is being erected at Kingston, N. Y., to open Sept. 10. It will seat 1000. James W. Baker is the proprietor and R. McLaughlin, late of Hi Henry's Minstrels, will be the manager.

The Kennedy Sisters are home on a visit at Urbana, O., after several years' absence.

William Gross and Gladys Jackson closed with the College Girl company and were immediately reengaged with the Matinee Girl company, which will make their sixth season with the above company and under the same management.

The roster is as follows: J. C. Jackson, manager; Frank Deatley, business-manager; Dan Russel, stage-director; Wm. Gross, stage-manager; Jack Loveridge, musical-director; Nellie Jackson, wardrobe-mistress; Lewis Stolckners, property-master; Gladys Jackson, Maggie Ray, Cis Lamphere, Hazel McClaun, Bulha Davis, Anna Ray, Nellie June, Mable Underwood, Dan Russell, William Gross and the famous Byron Gelson Trio.

A contract for a new vaudeville theatre was given out July 28 at Sharon, Pa. The stage is to be 16 feet high by 20 feet broad by 14 feet deep. It is expected that it will be completed Sept. 15.

Mabel Barrison and Joe Howard are now making Waukegan, Ill., their home since Miss Barrison has become owner of the Schwartz Hotel and the Barrison Theatre. Both are great favorites there and they will do well.

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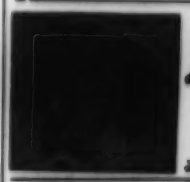

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